

THE SCHOOL ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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Art Education has Great Moral Values Values that Art Teachers Today Cannot Ignore

IN OUR anxiety to establish a foothold for art in the schools we have brought many facts as arguments before the public and the school directors. Chief among these has been the industrial value. If the material return of dollars to the community could be proven, then the course of art appeared to the minds of many as valuable. While art can increase the industrial income of America, our country has reached the point where it needs less materialistic development and greater aesthetic growth toward all things beautiful, and not least important of these are our civic needs.

¶ President Coolidge recognized this need when he stated in his memorial speech that with more forms of beauty the evil things of life would tend to disappear, our moral standards be raised and a closer contact with the infinite brought about.

¶ We must place more importance upon our art. We must revalue art in the schools. Nowhere else can art be better used for its great moral advantages than in the schools. How important then that every type of art in the schools be based purely on the elements of beauty. Environment means everything to life. It precedes heredity and no greater factor exists for changing environment than art with its multitude of influence upon color, form, mood and mentality. Great science, including medicine, today acknowledges through occupational therapy and mental uses of color the value of art forces upon human nature.

¶ While art education formerly was argued as a genteel accomplishment and again as a money producer, today we have it enthroned as a great agent for moral growth, for a builder of good character and citizenship. Good art and good characters are produced by the same basic principles of order and organization. We have counterfeit art, disorderly art which appeals to many and which cannot but reflect similar qualities upon young students.

¶ What each student will reflect in his future life and environment may be the work of his art teacher today. To teach orderly, organized forms of beauty is a great opportunity for the art teacher today, that should not be avoided, but taught with zest and enthusiasm.

PEDRO J. LEMOS

The SCHOOL-ARTS MAGAZINE

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Self-expression in Figure Drawing

STANLEY G. BRENEISER

Head of Art Department, Santa Maria High School and Junior College, Santa Maria, California

THE problem of teaching figure drawing in high schools where live models are allowed and used is comparatively simple. It involves finding methods of teaching drawing that will produce definite results and fulfill the aims of teaching it.

It is in the schools where no models are available that a real problem presents itself. There are a few methods and means of meeting this situation. While these ways and means may not be entirely satisfactory, they certainly prove helpful.

Not a very long time ago (and the condition continues in the minds of many teachers today) it was thought necessary for students to have become proficient in representation drawing and perspective, with a real developed ability in rendering before any attempt at figure drawing should be allowed. But along with many other stultifying notions that idea has nearly passed away.

In most talented students the desire to draw figures is strong and why shouldn't students be allowed at least to try to draw figures? Must the teaching of today be simply a repetition of traditional beliefs? Have we as art teachers not progressed as far as teachers of other subjects in the schools? If we have we can recognize that stimulation and encouragement of students can just as well be along the lines of their great-

est interest. I hope we have. Why should not the students be joyous in their work? They always will be if it interests them.

It is possible to secure good photographs of the undraped figure; it is also possible to secure small inexpensive plaster casts of antique and modern figures. Secure them and let the students select their own medium and size of working material and proceed to draw—figures.

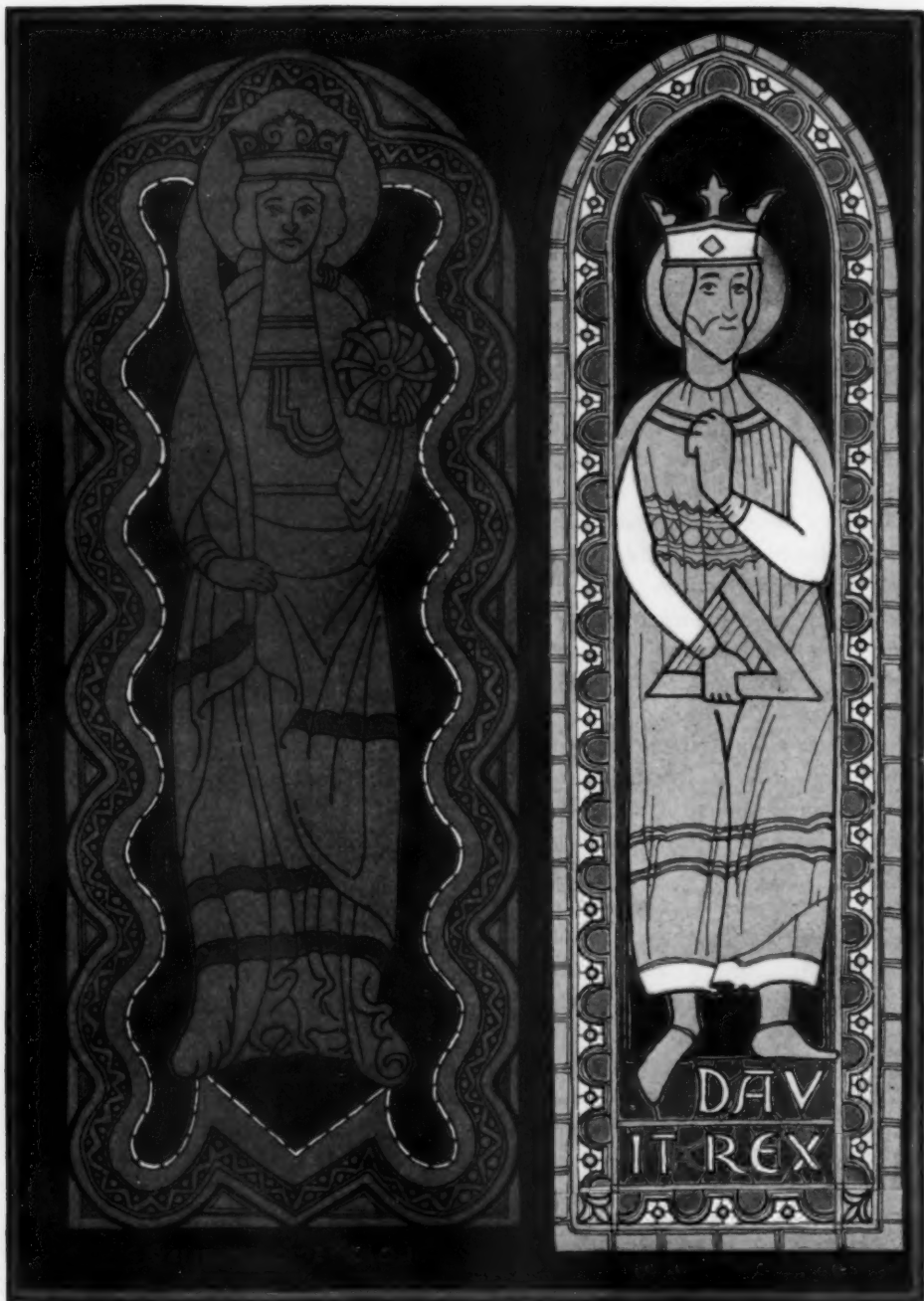
Many a surprise and delight is in store for the teacher who braves the storm of possible ridicule or who sits upon the fetishism of his academic training and traditional, educated beliefs.

I have seen students who have never had an "art course," who have never sleepily labored over hackneyed, still life groups or a strawberry basket in angular perspective—draw a figure for the first time in almost perfect proportion, good in action and *original* in rendering—a delight to behold.

Picture making also kindles the students' imagination and exposes their lack of certain forms of training necessary for good expression. Their desire for other forms of study grows thereby, and this desire finds expression in the students' more earnest application to other studies.

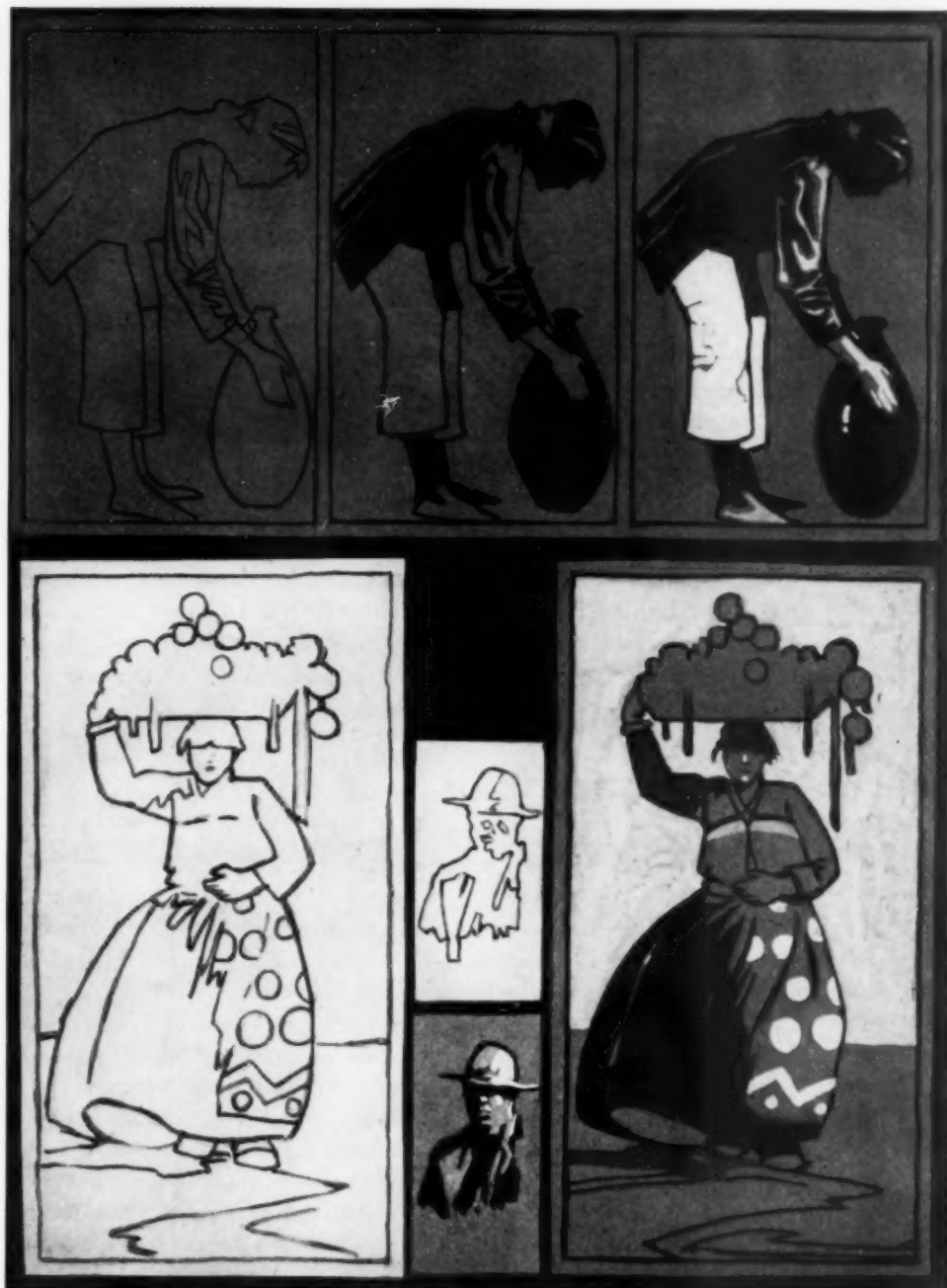
One of the noblest efforts in modern education is that of stimulating stu-

STAINED GLASS WINDOW DESIGNS



TWO DESIGNS FROM STAINED GLASS WINDOWS. THESE MEDIEVAL ARTISTS ADAPTED THE FIGURE TO A RICH DISPLAY OF ORNAMENT, AND EMPLOYED RICH COLORS, TAKING SUPREME ADVANTAGE OF THE LIGHT THAT ILLUMINED THE COLORED GLASS

The School Arts Magazine, June 1929



THE MOST SUCCESSFUL TONAL TEMPERA PAINTINGS ARE OBTAINED BY FIRST MAKING A WELL-PLANNED SKETCH, AND OUTLINING SHADOWS AND HIGH-LIGHTS. FROM TED STEPHEN SWIFT, STANFORD UNIVERSITY, CALIFORNIA

The School Arts Magazine, June 1929

dents to *think*, actually, to think for themselves. The art teacher has a splendid opportunity in this direction when teaching figure drawing. Many students are not interested in expressing themselves in the making of practical art objects or in general design. Their character, temperament, or talent, tends more toward expressing their ideas in illustrative ways. Picture making has been eliminated to a certain extent from many art curriculums because it is considered impractical. It isn't necessarily true, however, that it is unpractical. How about illustrations for books, magazines, posters, advertisements, newspapers, and the like? Are they not practical? Do they not fulfill a certain definite need in life?

Classes formed for handling illustration work can successfully meet the student's desire for pictorial or imaginative expression. Ways that are practi-

cal and yet bring results that are often purely pictorial can be developed.

Many English departments require some original work in poetry and short story writing. When successful poems or stories are produced they can be given to certain students in the illustration class to "picturize" or decorate. Figure drawing is much needed in such cases. Often literary efforts are work of students studying art. This is a very desirable arrangement—although not a necessary one.

The field of illustration and picture-making is today so vast that it is almost unlimited. Mediums are so varied and new combinations so fascinating that even a little study of well-illustrated books and the better magazines is sufficient stimulus to cause students to plunge into the mysteries of self-expression, often using figures in their compositions to do so.

Futuristic Heads "a la 1950"

NADEAN E. TUPPER

Art Instructor, Ripon, California

THE head in the drawing class may cause many a worry, but the head in the design class as a new and fascinating motif will send around a ripple of excitement. Begin with a review in color harmony, the main incentive for this piece of work. Tempera is the best medium for coloring.

My students started with three ovals; then planned a symmetrical design for each one. Soon a queer looking head appeared! Each head had to be different in its design scheme—that is, one with a circular or scalloped effect; one with a squared effect; and another with

a pointed effect. Next came the color, and the pupils had great fun planning their color schemes. Technique was quite important in this problem, and a great deal of care and effort was displayed in working out the coloring.

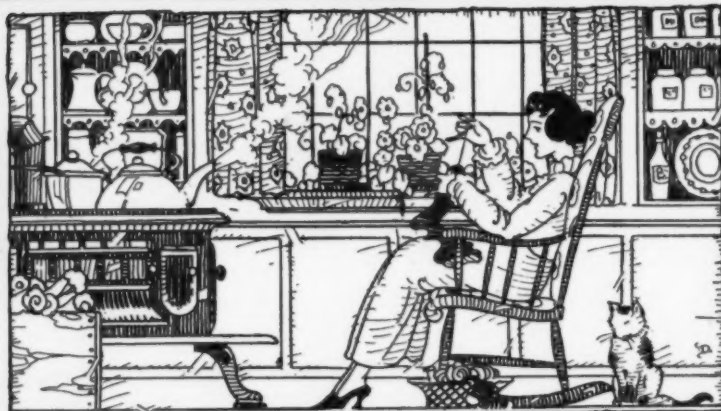
A design problem of this kind where the students adapted a certain motif and size and shape of space and yet felt perfect freedom for invention within those limits naturally resulted in individuality, combined with a good class average of quality.

What possibilities this motif would have for theatrical decoration!



FUTURISTIC HEADS, A PROBLEM IN COLOR HARMONY AND DESIGN BY
PUPILS OF NADEAN E. TUPPER, ART INSTRUCTOR, RIFON, CALIFORNIA

The School Arts Magazine, June 1929



THE OLD-FASHIONED KITCHEN, WHERE THE KETTLE VIED WITH THE CAT IN A SONG OF CONTENTMENT, HAS 'GONE OUT'



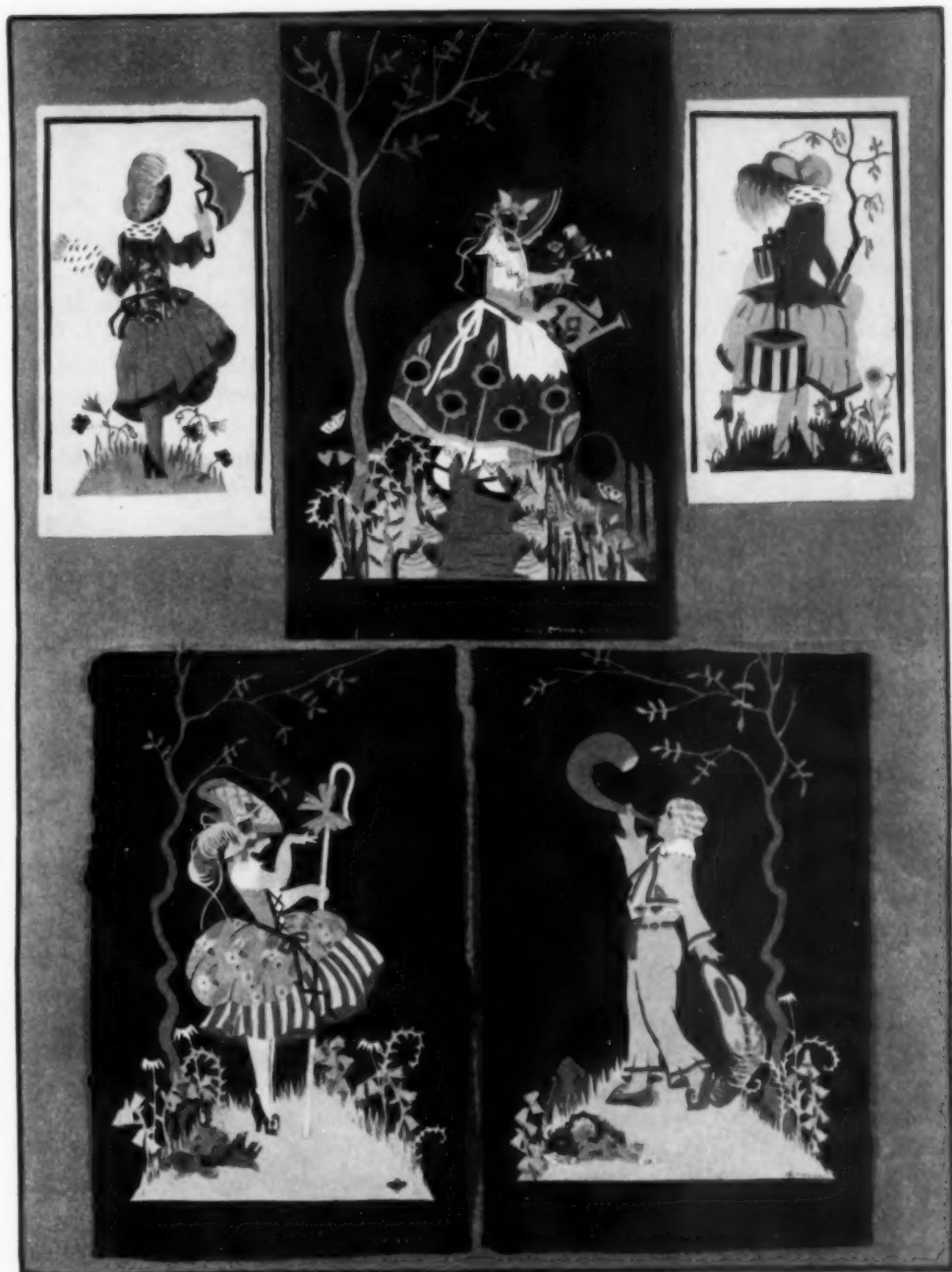
THE NURSERY WILL NOT BE TURNED INTO A LABORATORY AS LONG AS THERE IS A MAXFIELD PARRISH TO INSPIRE ITS DECORATIONS AND INTRIGUE THE CHILDISH IMAGINATION



THE ATTIC, WHERE A MAN CAN BE ALONE SOMETIMES AND LOAF AND INVITE HIS SOUL

AN INTERESTING HANDLING OF PEN AND INK IS ILLUSTRATED IN THESE DRAWINGS REPRODUCED FROM "CHILD LIFE"

The School Arts Magazine, June 1929



QUAINT ILLUSTRATIONS OF OLD RHYMES IN INTRICATE PAPER CUTTING EXECUTED BY NELLIE MCGEE, TONKAWA, OKLAHOMA

The School Arts Magazine, June 1929

The Headdress, a Study in Rhythmic Lines

EVADNA KRAUS PERRY

Art Supervisor, La Habra, California

"ART is the expression of harmony," a short but pertinent thought by the eminent art educator, Arthur Wesley Dow, is today the criterion for much work being done in the art field. Art is not altogether the drawing of what you see, the making of some useful thing, nor is it merely an amusement. Art in our schools offers the child a chance to express his emotion in creating beautiful things. This power is what we aim to develop and as any other power possessed by the child it can be developed. As he first writes short simple sentences expressing his thoughts in words, so he will first express his feelings in simple exercises; both powers are small at first but both may be developed.

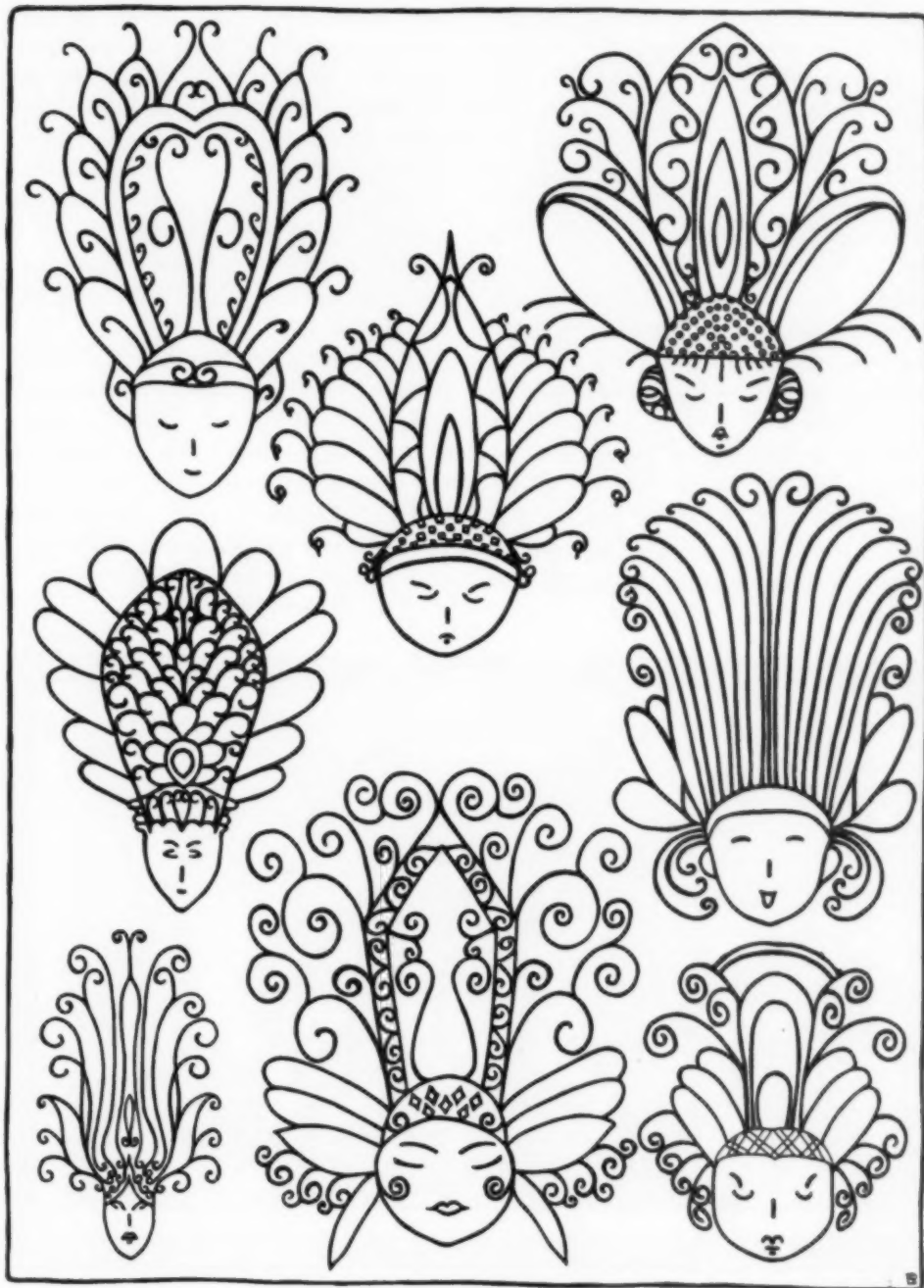
Children, contrary to the supposition of most people, respond first and more quickly to line (the boundary of areas and the interrelation of them) than to color. As our first art expressions in history were line drawings left by primitive man on the ceilings of the caves in which he dwelt, so the first efforts of the child are line drawings—the boy running, the cat stealing toward a mouse, the dog jumping and many other action pictures that give the child's heart a thrill as he sees them grow on his paper.

As line was the first art element to develop and is the first enjoyed by a child, so it is the first in importance in the composition of any work of art—architecture, sculpture, furniture, pottery, design, drawing or painting. The direction the line moves, the ease and

grace in which this movement is made, where it begins and where it ceases to be and ultimately the harmony all the lines make, are the chief determining factors in the success of the work of art. Dark and light (the masses of tone and the value of those masses) are also important but second to the line composition. Color also may augment or diminish the interest and beauty of a composition but it is not the essence of fine work. A good line design cannot be completely ruined by the distribution of light and dark or the arrangement of hues, any more than a poor one can be made by these two elements.

With these thoughts in mind a series of art lessons for any grade or any school must obviously be built around the study of line composition. Such problems should lead to more power of creation and appreciation of beautiful harmonies. Appreciation being considered the ability to see with the soul as well as the eye. In the study of line these problems should stress the various art principles as applied to line. Lines placed to create areas in lovely proportion one to the other, lines placed in subordination to a central line or area, lines expressing rhythm, lines showing symmetry, opposition and transition, should be the basis of many studies.

One of the most interesting of these exercises is the use of lines in rhythmic patterns or compositions. Children in the upper grades who have mastered the use of a spoonbill lettering pen like to



THESE FANCIFUL HEADDRESSES CARRIED OUT IN PEN AND INK ARE AN EXCELLENT PROBLEM IN RHYTHMIC LINES. BY PUPILS OF EVADNA KRAUS PERRY, ART SUPERVISOR, LA HABRA, CALIFORNIA

The School Arts Magazine, June 1929

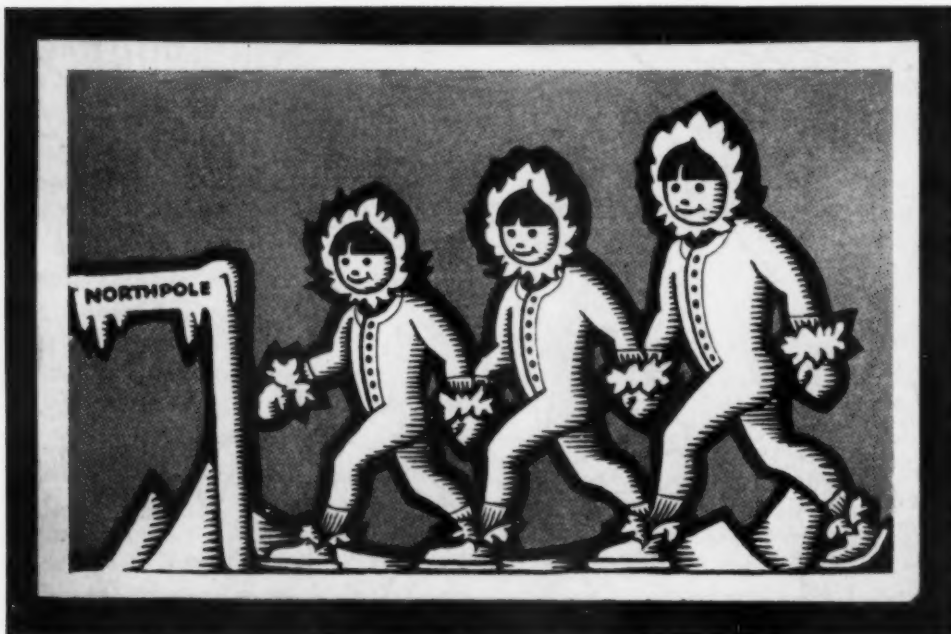
use it and it can be used very successfully in line compositions.

The students in the seventh grade were ready for a problem in rhythm of line. The subject chosen was a head-dress, perhaps for a stage dancer's costume or a masquerade. Curved lines were to be used and the knowledge we had of proportion and symmetry was to be reviewed. Illustrative material consisting of photographs of charming but vigorous Italian and English wrought iron work was very helpful.

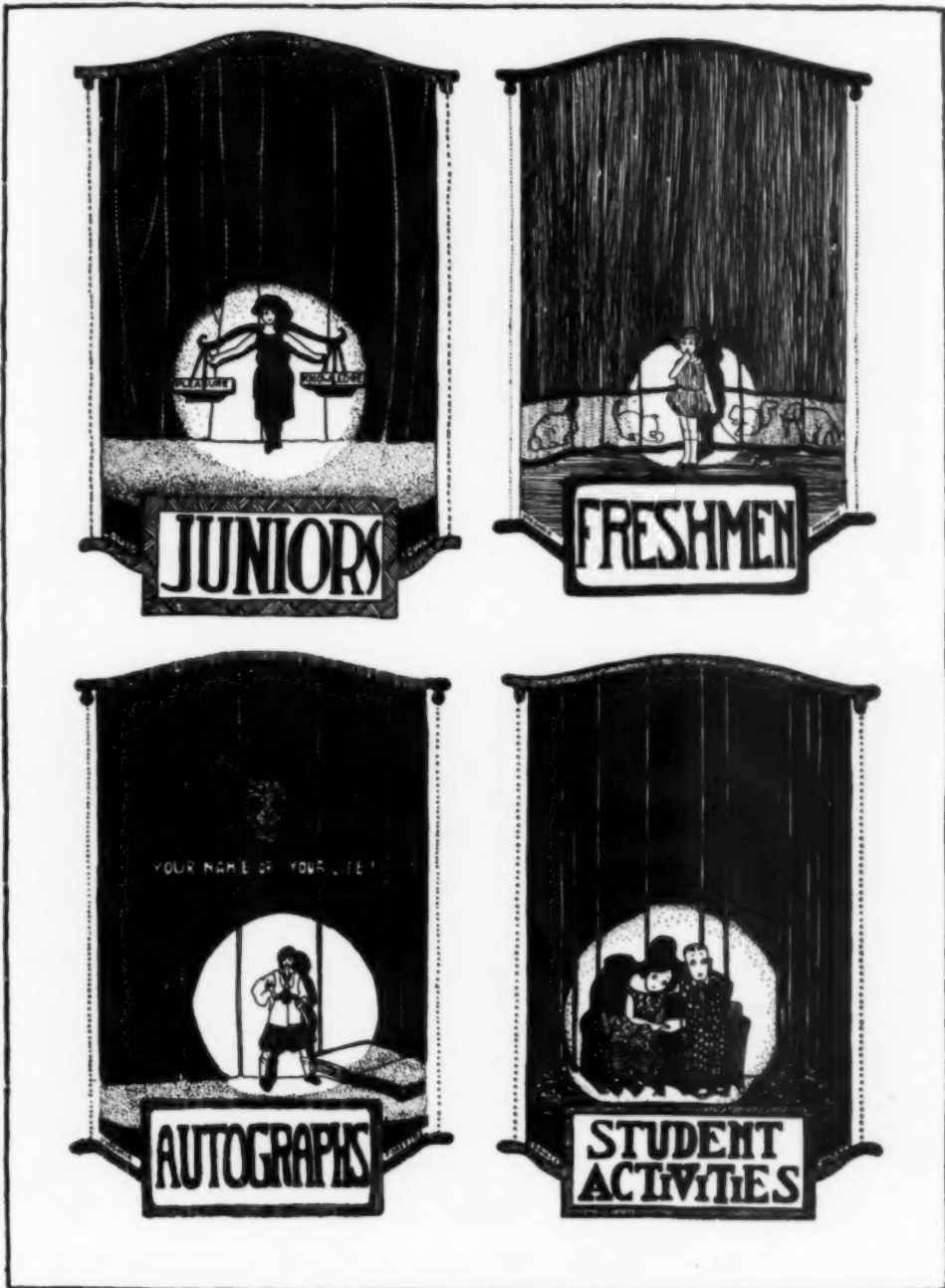
On a piece of news or manila paper nine by twelve inches, creased in the center, one-half of the face and head-dress was sketched with chalk. This sketch was made as lovely as possible; lines were made to grow naturally from

each other; some were rubbed off; new lines were added; others were made more graceful. It was then traced to the other side of the paper and more critical judgment ensued, followed by more work until the design was as fine an harmony as the child could make it. The completed design was then traced on a fresh sheet of white drawing paper, and the lines marked with the lettering pen and india ink.

In this lesson everyone had sufficient opportunity to let his imagination create as freely as it desired. Here he had a chance to express his emotion as harmoniously as he could in rhythmic lines. It increased his power not only to create but also to appreciate beauty and, moreover, he enjoyed his work.



A SIMPLE TREATMENT OF THE FIGURE FOR POSTER EFFECTS. A TRADE MARK DESIGNED BY SUSAN BERNHARD



GROUP OF ILLUSTRATIONS FROM THE SCHOOL ANNUAL OF CENTRAL HIGH SCHOOL, MICHIGAN.
THE HUMAN FIGURE IN A STAGE SPOTLIGHT FORMED THE MOTIF FOR DECORATION

The School Arts Magazine, June 1929



SAINT CECILIA BY DONATELLO IS A BEAUTIFUL EXAMPLE OF LOW BAS-RELIEF OF THE EARLY RENAISSANCE PERIOD. THIS MASTERPIECE IS TO BE SEEN IN THE NATIONAL MUSEUM IN FLORENCE

The School Arts Magazine, June 1929

An Art Appreciation Contest

CLARA F. SINAIKO

Madison, Wisconsin

CITIES build art galleries and take pains to bring art exhibitions into their midst, thinking that by so doing they have discharged in full their obligation of caring for the aesthetic needs of the community.

But how many of these cities ever take a census to determine the percentage of their population that is actually taking advantage of the art offerings? It would undoubtedly be a source of grief to the optimistic city fathers to find that the percentage is distressingly low, the reason for which might be found in the fact that most school curricula are prone to neglect a cultural teaching of art and give only the barest rudiments of line drawing and primary color, leaving out altogether art appreciation, which is most valuable to the ordinary child. Consequently, the children of today, much as the children of yesterday, are going into the world without the understanding of pictures which begets a love for them.

Every school has always a few children who show artistic tendencies and fine sensibilities naturally appreciative of beauty. These we recognize as the future artists, writers, inventors, architects, actors and oftentimes geniuses, but their numbers are largely in the minority. The great majority which goes to make up the stolid, more ordinary population of the country must be trained to an appreciation of fine arts. They must be taught from early childhood to form a habit of looking at pictures.

With this knowledge in mind, the city schools of Madison, Wis., through the ingenuity of Miss Lucy Irene Buck, supervisor of fine and applied arts in the city schools, have evolved a most unusual phase of art education, that of conducting an art appreciation contest each year among the school children from the fourth through the eighth grades.

The art appreciation contest is arranged on a competitive basis to stimulate the interest and appeal to the natural contest instinct in children. It is planned over a period of five weeks during which seventy minutes of each class day is devoted to the study of pictures. Two different sets of ten pictures each are studied, one set for the lower grades and another for the upper. To the younger children the story and color of the pictures is all-important. Through their keen imaginative power, great interest can be aroused and from that it is possible to develop observation of composition, comparison of color, form and spacing. From the emotional appeal of the picture, a surprisingly intelligent and lasting understanding of it is developed in children as young as nine and ten years.

Older children are given a more detailed course in spacing, composition, color harmony and rhythm of lines and masses. The only facts of actual analysis that the children are asked to learn are: the name of the picture, the name of the artist, his nationality, and the

city in which the original hangs. These facts must be learned in order to have something tangible upon which grading of the contest may be based, since prizes are awarded. The contest is indispensable as an incentive to study, but the actual object has been reached, for the seed bearing a love of art itself has been planted and development has started.

Illustrated lectures are given usually by such artists as Dudley Crafts Watson, extension lecturer for the Art Institute of Chicago. Through this five weeks' course it has been proved in the Madison schools that children learn not only to recognize the picture and artist but are able to recognize the style and technique of the artist, when seen in pictures unfamiliar to them.

An effort is also made to correlate this art work with academic subjects in the school curriculum. For instance, the century in which the artist lived may be tied up later with an historical background of the period. The question of the artist's nationality is interesting in the geography study.

In the teaching of design and poster making this study of masterpieces has been especially valuable in that it impresses the necessity for one center of interest in every picture and design. But more than anything else, the little children are given a real start in the appreciation of things that are beautiful so that they will not be satisfied with unnecessary sordidness.

Such a development of the artistic sense must result in helping to make the lives of these future citizens more useful and beautiful as well as to develop their own personalities.

The technique of the contest was worked out entirely by Miss Buck. With

no precedent of background by which to be guided, her task was a difficult one. She received many valuable suggestions from W. H. Varnum, professor of applied arts at the University of Wisconsin, who was enthusiastic in his approval of the art appreciation contest idea as a form of art education.

A description such as the following is sent out for each of the ten pictures to be studied:

BERNARDINO LUINI

1475-1533

I. THE ARTIST

Luino (loo e ne) was born, it is believed, at Luino on the shores of the Lake Maggiore in 1475, and died at Luzano in 1533. The details of his life are shrouded in mystery. It is said that he went to Milan in 1500, but that was the year after Leonardo left Milan, and if this is true the statement that he was a pupil of Leonardo may not be accepted. However, it is quite clear that the Leonardesque influence, so strong and prevailing in Milan, affected Luini to a very considerable and definite extent. For many years, pictures now known to be Luini's work were either attributed to Leonardo da Vinci or else pronounced to be copies of his works, or ideas taken from them. In this way the importance of Luini's own original work was overshadowed. So the fame of Luini died.

It was left for a later period with the critical investigations of such men as Ruskin to brush away the dust and error of past times, and allow Luini once more to have the credit of his own works. Ruskin speaks of Luini thus: "Whether lessoned by Leonardo himself or merely one of many disciplined in the system of the Milanese schools, he learns unerringly to draw, unerringly and enduringly to paint." He contrasts the two men and their works to the praise of Luini and disparagement of Leonardo.

II. THE PICTURE

The representations of the Holy Family painted by Luini belong to his best period. The Detail Head, which we are considering, is

taken from the Holy Family at the Ambrosiana Gallery in Milan. The figures of Our Lady and Saint Anna are clothed in the customary garb, and veiled in the manner that Luini specially adopted.

The pictures to be used in this year's contest for grades 4, 5 and 6 are:

"Corot's Landscape," "Song of the Lark," "Infanta Margarita," "Madonna of the Chair," "Battersea Bridge," "The Gleaners," "The Jester,"

"The Age of Innocence," "The Road to Market," and "The Mill."

Pictures to be studied by grades 7 and 8 are:

"The Home of the Heron," "The Song of the Lark," "Mona Lisa," "Battersea Bridge," "Madonna and Child" (Botticelli), "The Avenue of Trees," "The Silence of the Night," "Infanta Margarita," "Lincoln," and "The Jester."

This grade sheet used in each room shows the method by which results are tabulated:

GRADE SHEET

SCHOOL

GRADE	4	5	6	7	8
	B	B	B	B	B
	A	A	A	A	A
Item 1: Number enrolled in grade.					
Item 2: Number taking test					
Item 3: Total number of points possible to make (Multiply no. taking test by 10 or 20)					
Item 4: Number of points made by grade					
Item 5: Percentage for grade (Divide Item 4 by Item 3)					
Item 6: Number of perfect papers in grade Number making 90 Number making 80 Number making 70					

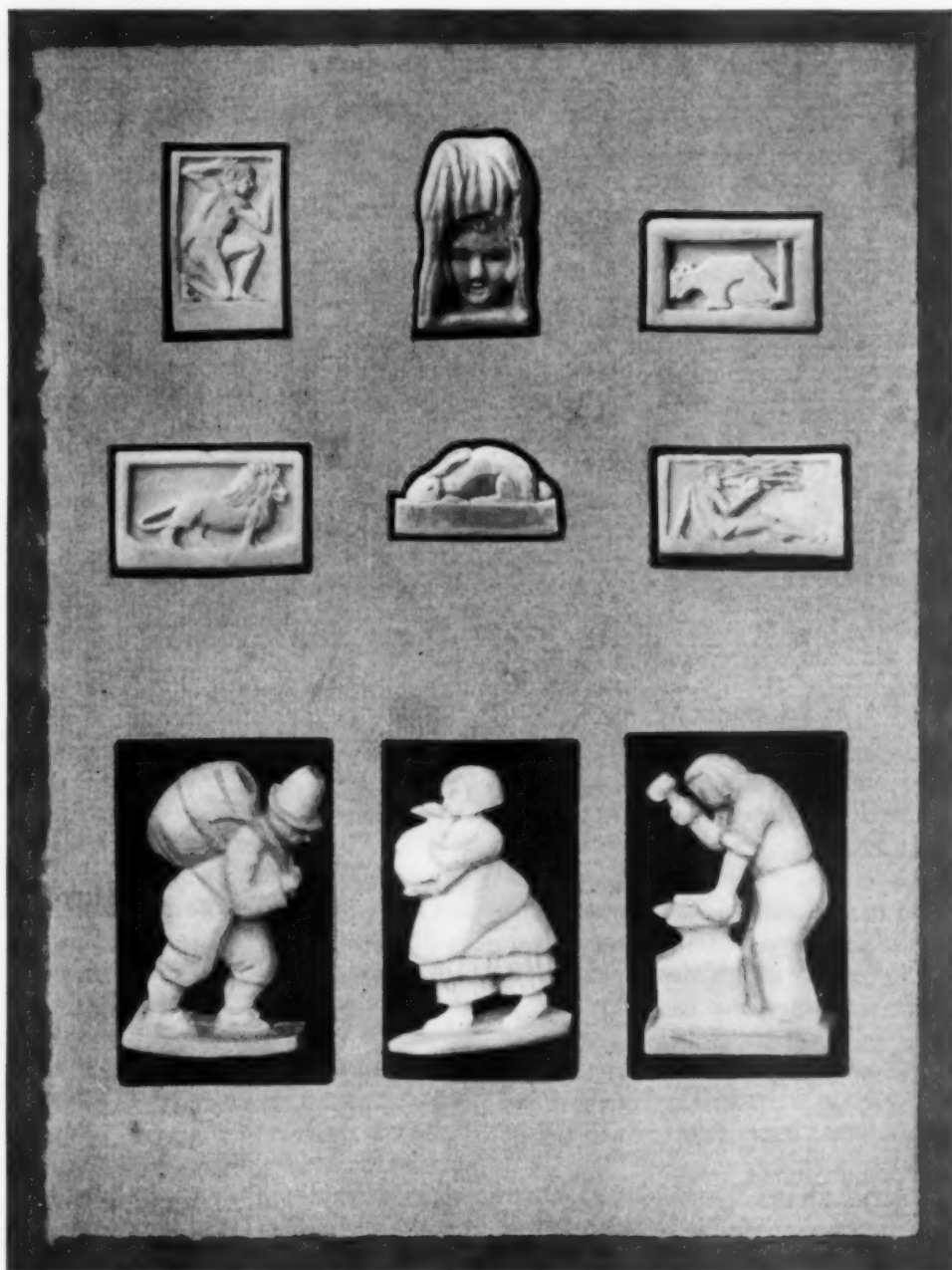
A similar form is made for the entire school by the principal and sent to the chairman of the city-wide contest. The school sheet is made up as follows:

ROMAN CAMEOS



A GROUP OF ROMAN CAMEOS FROM THE NATIONAL MUSEUM OF NAPLES. CAMEOS ARE RELIEFS CARVED FROM SHELLS. THESE SHOULD GIVE INSPIRATION TO STUDENTS CARVING IN SOAP OR PLASTER OF PARIS

The School Arts Magazine, June 1929



EXAMPLES OF SOAP SCULPTURE. THE UPPER SERIES WERE DONE UNDER THE SUPERVISION OF CORA B. MINOR, PUBLIC SCHOOLS, SYCAMORE, ILLINOIS, AND THE LOWER UNDER THE DIRECTION OF GRETCHEN ZERT ILG, CENTRAL HIGH SCHOOL, MINNEAPOLIS, MINNESOTA

The School Arts Magazine, June 1929

SCHOOL SHEET

SCHOOL

GRADE	4	5	6	7	8
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Item 4: Number of points made by school					
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Item 6: Number of perfect papers in school Number making 90 Number making 80 Number making 70					

The Animal in Illustration

NELLIE L. FISCHER

Supervisor of Art, Santa Cruz, California

LAST year we emphasized illustration in our art classes, as we wished the pupils in the grammar grades to become less self-conscious in their drawing; to use their imagination freely; to be fearless in expressing original ideas on paper no matter how crude the result; and to realize that a sincere, original expression is worth more than a fine copy or imitation.

As explained in a previous article our first problem in original illustration was to draw imaginary or make-believe homes. They illustrated the Home of the Good Fairy, the Abode of the Wicked Giant, Jack Frost's Dwelling, Cupid's Home, House built by the

Crooked Man, and many others taken from Mother Goose, Fairy Tales, and other sources. Such an array of make-believe homes and such fun the pupils had drawing them! These homes were popular in every grade from the third to the eighth. We can ask any grade what it likes to draw best and without hesitation the children will say "Make-believe homes." While these lessons were given mainly to stimulate drawing from imagination, they gave the art teacher a chance to review previous work in landscape composition, perspective and technique.

The lessons following "homes" were more difficult as they called for animals,

birds and insects which demand a certain amount of knowledge of anatomy as well as skill in drawing. We found that turtles appealed to the fifth and sixth grades; birds to the sixth and seventh; insects to the seventh and eighth; while animals could be drawn fairly well in all the grades.

Before starting their problem in illustrating animal stories, preliminary drill was given in drawing small fur-bearing animals such as the rabbit, mouse, weasel and squirrel. The foundation of each animal, made of circles and ellipses, was drawn lightly first and then the legs, tail, snout, ears, and eyes were added with heavier strokes. While drawing on the blackboard, the art teacher called attention to characteristic lines and compared similarities and differences in size and shape of the whole and the various parts of the animals being drawn. The pupils then copied the drawings from the blackboard as accurately as possible, adding whatever details they wished to make their page of animals attractive.

At the beginning of the second lesson a few quick sketches of animals in action were made by way of demonstration. By adding a few more strokes the animals were given coats, trousers, vests, hats and other accessories, thereby transferring them into the Land of Make-believe. Right away the pupils became interested and eager to draw likewise. Instead of demonstration drawing one might show the class some of the many animal illustrations by Harrison Cady. However, all pictures should be out of sight when the class begins to draw, as there must be no temptation to copy.

The problem given to the class was to draw an animal doing something of inter-

est. It might be walking, running, jumping, swinging, skating, fishing, playing, or doing anything which an animal in Make-believe land might do. The animal should be dressed in clothing suitable for his occupation. A simple background could be added to show where the action took place, but the animal must be the largest and most interesting thing in the picture.

Their drawings were made lightly with pencil and then outlined with crayola, and colored. The preliminary sketches, drawing, coloring and lettering took nearly three forty-five minutes periods.

Following this problem the same eighth grades were asked to make what we termed "funnies." The regular classroom teachers co-operated by having these classes write stories or rhymes in which animals were the leading characters. The stories or rhymes contained either thrilling adventures or humorous incidents. When the drawing period arrived each pupil was given a 12" x 18" manila paper and told to make a lay-out for four illustrations. The first illustration should show the animal starting out on his adventure; the third, the climax or most exciting part, and the fourth, the result or consequences. The background should be kept very, very simple so that the action in the story could be easily followed and understood. Most of these drawings were worked out in pencil technique although some were outlined with black or purple crayola and lightly colored. This problem took longer than we anticipated, but the class gained so much in drawing, lettering and technique, besides the joy of originating a "funny," that we felt the time well spent. Several pupils with keen

imagination and ability to draw have continued their work in creating animal comics and are sending them to various children's magazines. "Peter's Adventures," by Maria Sanchez, published each month in *Every Child's Garden*, and "Snoobie and Susie," sent to *Child's Play*, are an outgrowth of these lessons. It may mean that these ambitious young artists, in getting their names before the public, will get an early start in the art of illustrating.

Another application of our animal drawings was to make illustrations for the local Parent Teacher's Club to show how their activities helped the home, the school, and the child. These were sent to the annual P. T. A. convention and caused much favorable comment, as they were different from the usual posters and showed how the regular drawing lesson could be adapted to local needs.

We were in the midst of our animal drawing when the circus came to town. Naturally all the children were excited and could think and talk of nothing but circus. To keep the drawing lesson in keeping with the day and yet not make a break in the lessons of animal drawing, we wrote upon the board these suggestive titles:

1. Squeekie watches the circus parade.
2. Squeekie steals a ride.
3. Squeekie gains a free entrance.
4. An exciting moment for Squeekie.
5. A sad ending to Squeekie's Circus Day.

After an enthusiastic discussion of Squeekie's imaginary day at the circus, each pupil selected one of the four topics

or scenes to illustrate. The results were both amazing and satisfying as the subject gave a wide scope to the imagination.*

In the classes where turtles, birds or insects were used in illustration, we followed the same procedure as with the animal drawing. The first lesson was a combined nature and drawing lesson in order to have the pupil become acquainted with his subject. For home work the pupils were encouraged to make collections of pictures of insects or birds to use as reference material. The English teachers co-operated by letting the pupils write stories in which insects or birds were the leading characters. These stories were then illustrated in the art lesson and used in their composition booklets. The following story with its illustration, the work of Maria Sanchez, will serve as an example:

THE ACORN HOUSE

The ladybugs weren't always red you know, but were white as snow. Miss Ladybug lived in a little village under an acorn tree. She had a cute, teeny-weeny little house made out of an acorn with three little windows and one little door. There was a chimney too, and inside the house were two rooms, a kitchen and a living room. The living room was the parlor in the daytime and bedroom at night, for they had a couch which was nice and fluffy when made into a bed.

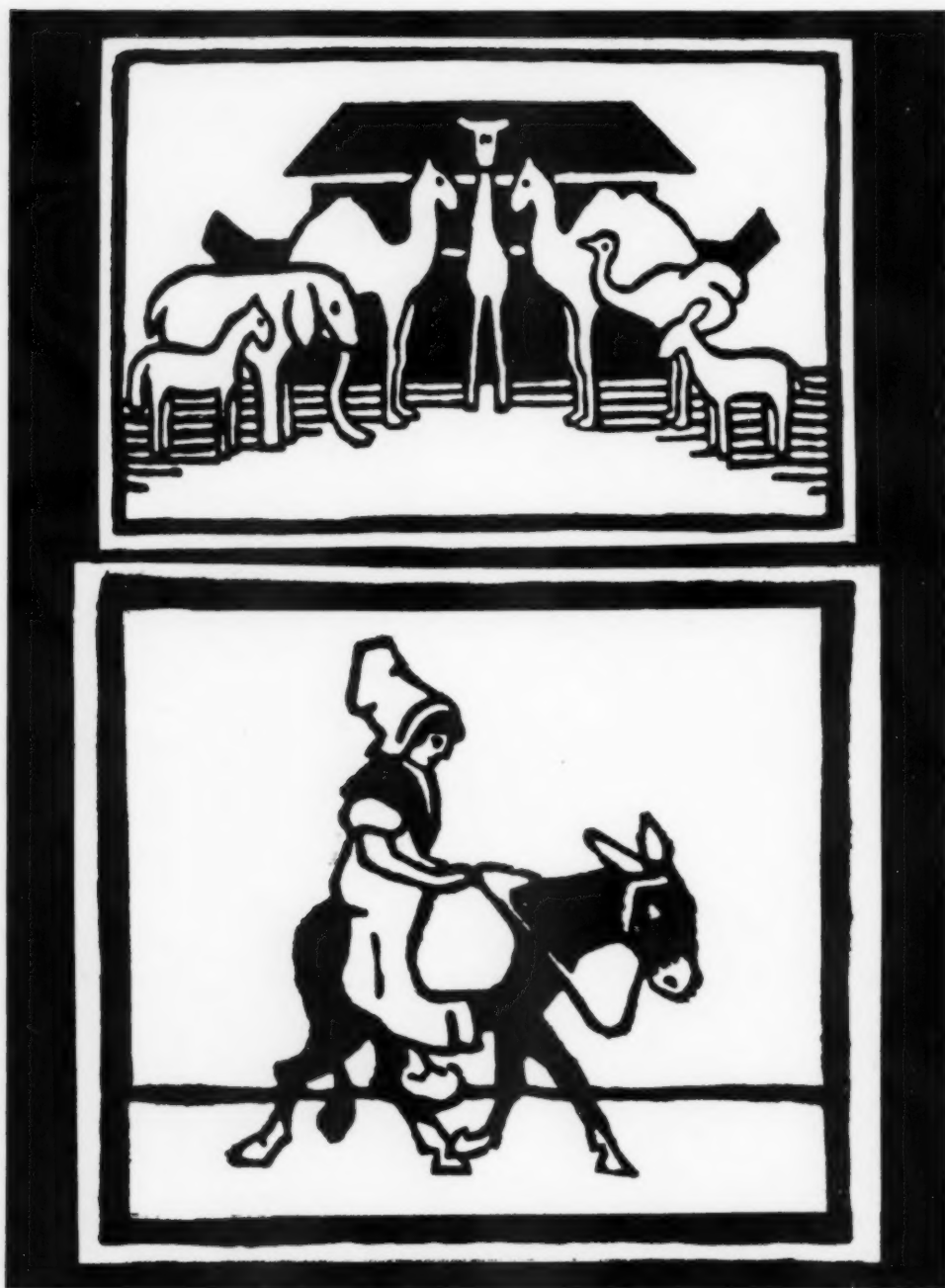
In front of the house was a lawn, and a garden was at the side. There was a path leading to the street.

All went well until one day Miss Ladybug fell into some red paint. She was so ashamed of herself that she moved away from the village. Since then Ladybugs have been red.

Following these illustrations it was but a step farther to draw the human figure in action and to use the same nature subjects as a basis for their design study.

*See Page 558, May 1929, School Arts Magazine.

The School Arts Magazine, June 1929



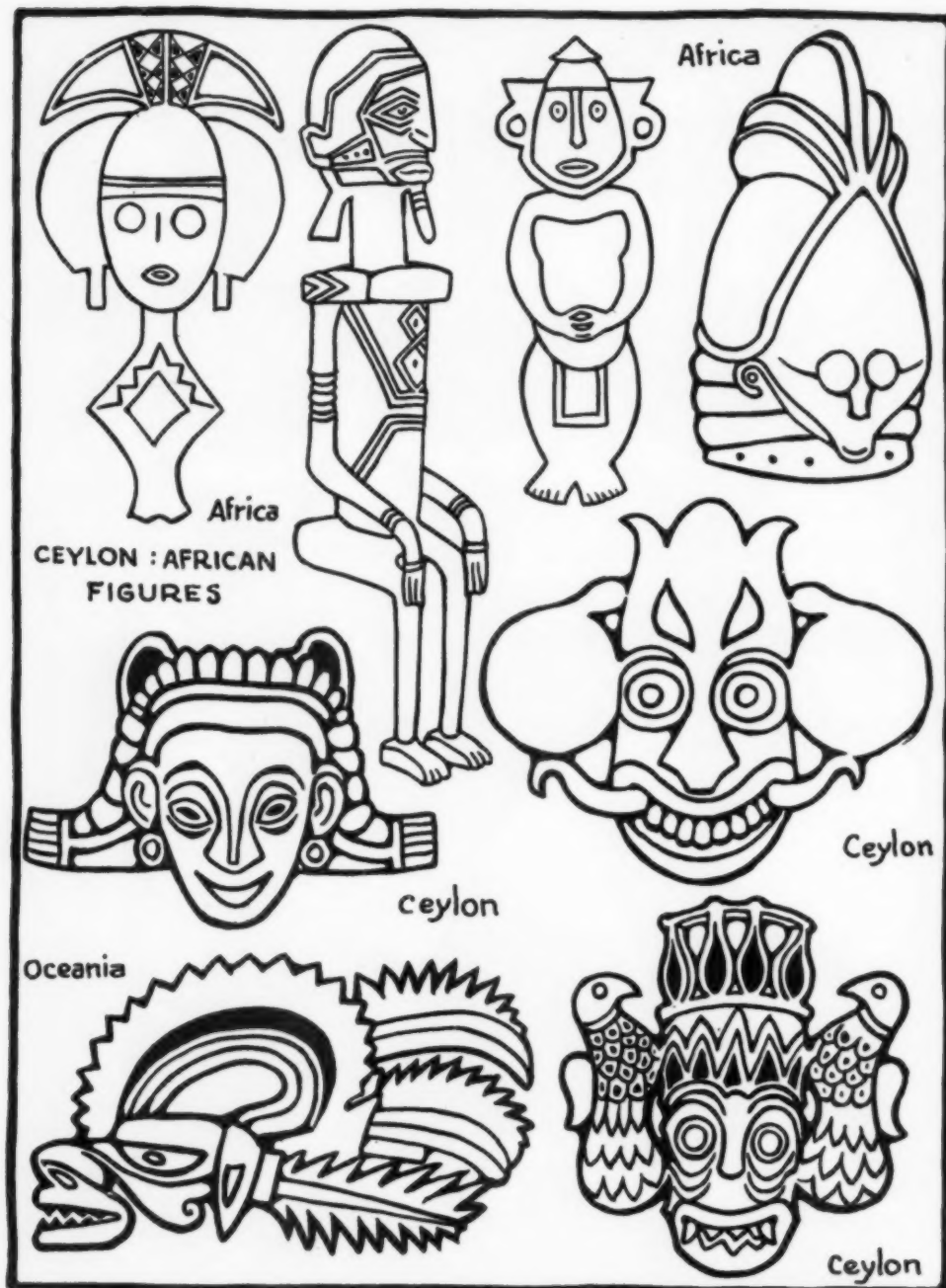
THESE ANIMAL FIGURES IN SIMPLE INK RENDERING ARE
GERMAN DRAWINGS FROM THE "O MEIN HEIMATLAND"

The School Arts Magazine, June 1929



ABOVE ARE SHOWN FIGURES FOR BLACKBOARD BORDERS: COLORED PAPER MAY BE USED AND DELIGHTFUL EFFECTS OBTAINED BY DRAWING IN FLOWERS WITH COLORED CHALKS. FROM TED STEPHEN SWIFT, STANFORD UNIVERSITY, CALIFORNIA

The School Arts Magazine, June 1929



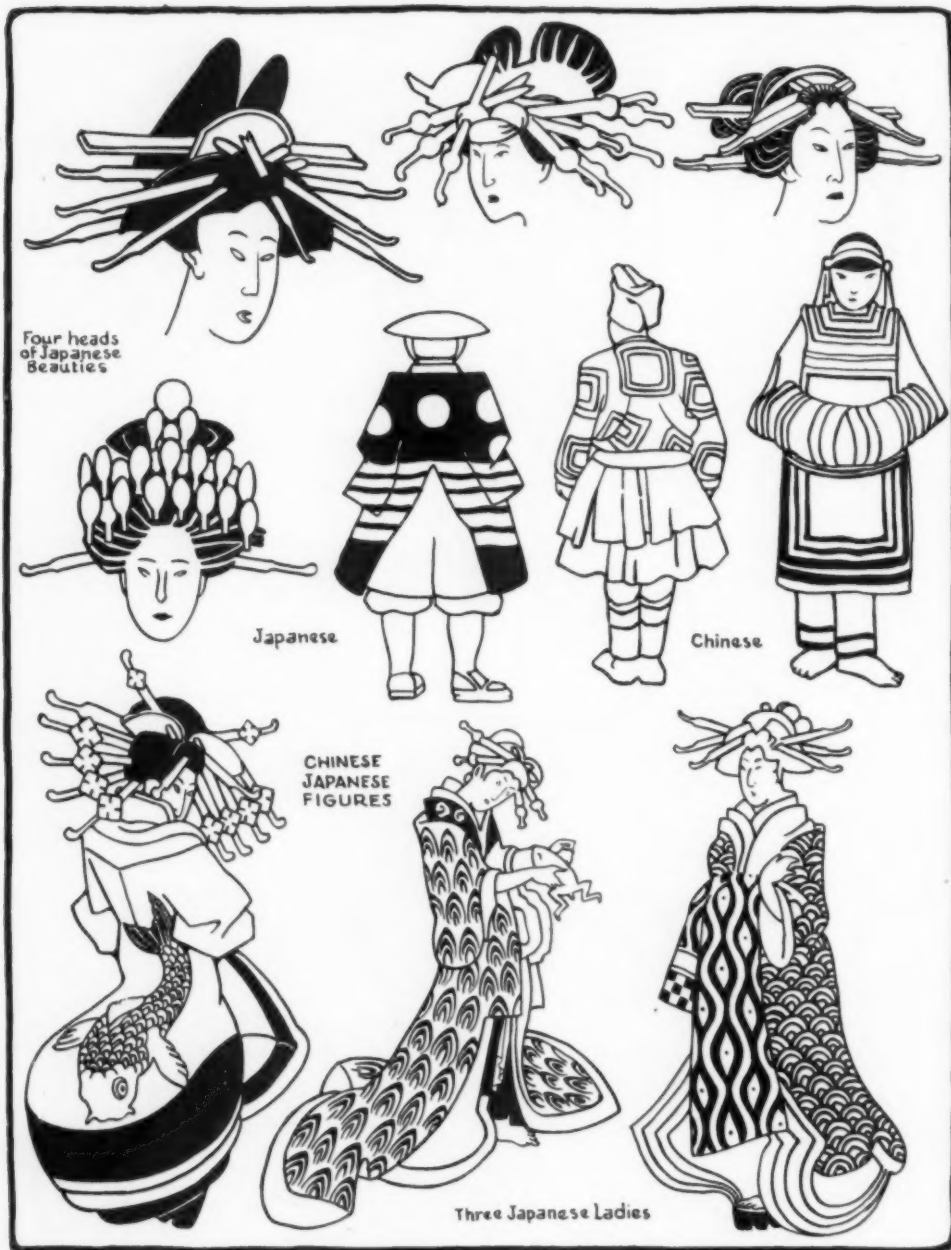
THE HUMOR OF THE AFRICAN NATIVE IS REFLECTED IN THESE AFRICAN BITS OF ART. IT SEEMS THEY WISH TO CONVEY THE IDEA THAT LIFE IS JUST "ALL IN FUN."

The School Arts Magazine, June 1929

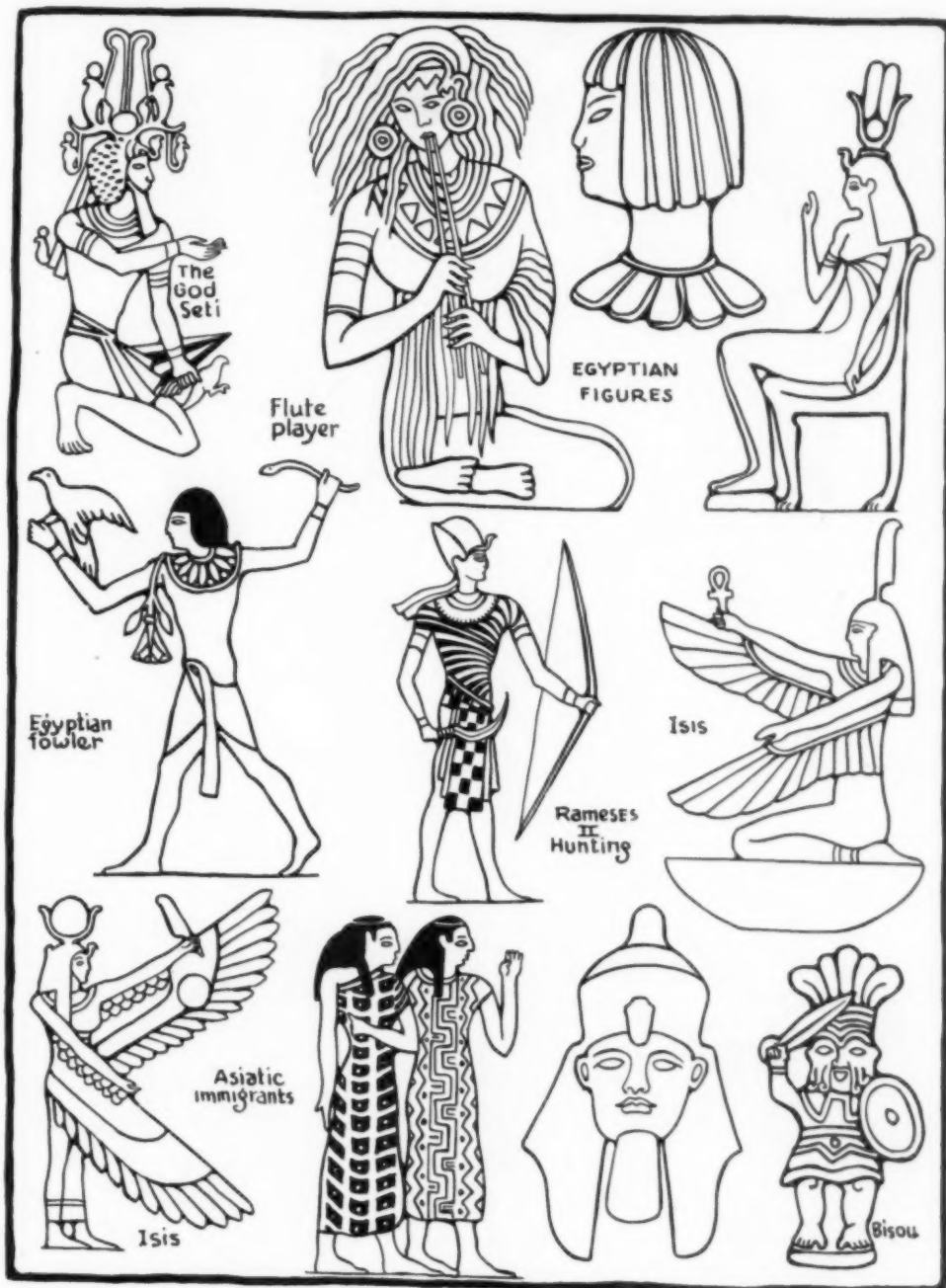


THESE MASKS PORTRAY DELIGHTFULLY THE MOODS OF THE NATIVE AND HIS REACTION TO THE ARTISTIC GROTESQUE POSSIBILITY OF THE HUMAN FACE

The School Arts Magazine, June 1929

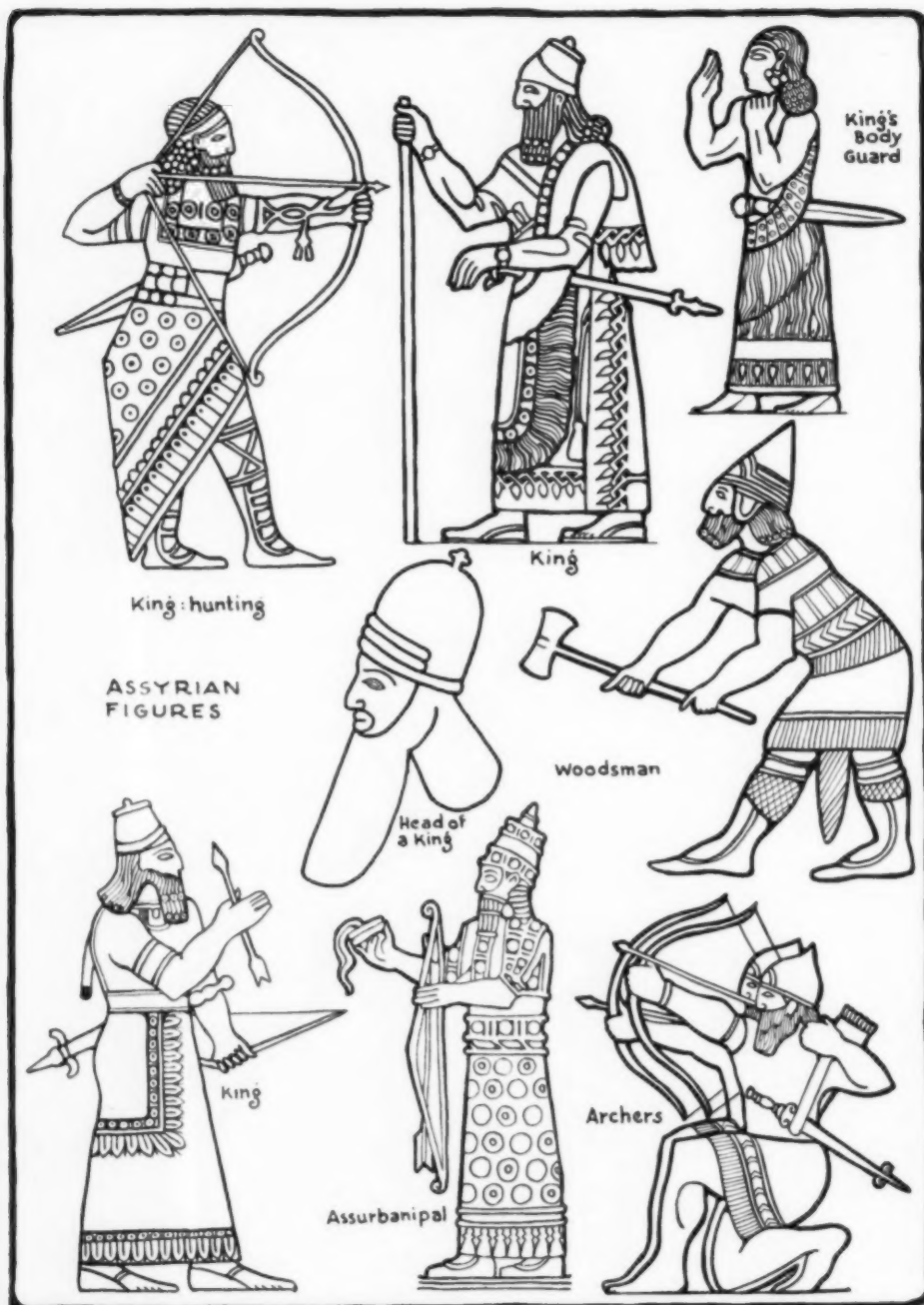


THE JAPANESE AND CHINESE ARTISTS ARE FOREVER TRUE TO THE FINER FEELING FOR DECORATION—LAVISHING DESIGN ON COSTUME AND HEADRESS. FISH, ANIMALS, FLOWERS, AND ALL THE ELEMENTS ARE THEIR MOTIFS



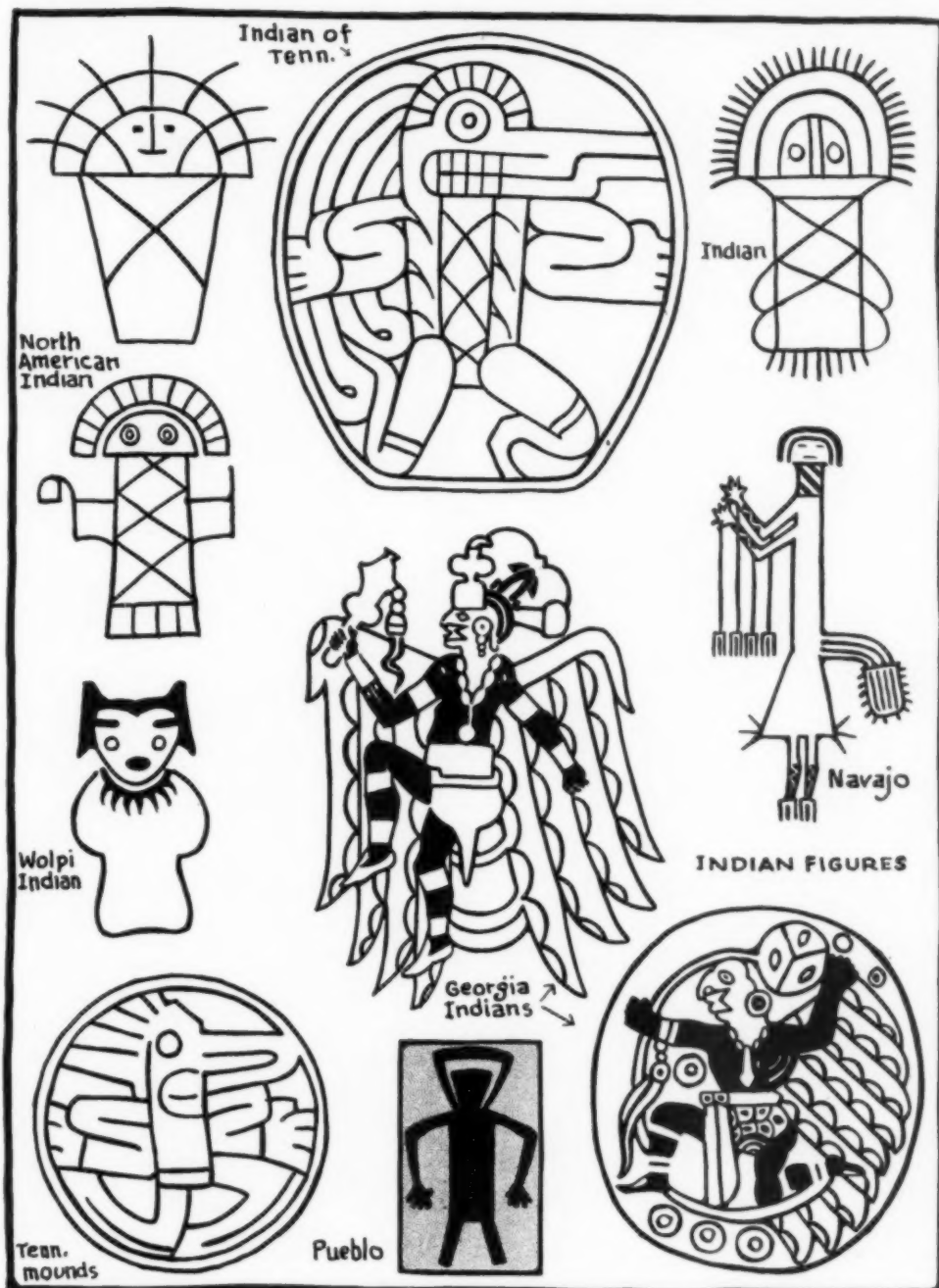
IN THESE, AS IN ALMOST ALL THE FIGURES IN EGYPTIAN DRAWINGS, WE FIND THE EGYPTIAN ARTIST EVER INSISTING ON THE FRONT VIEW OF THE CHEST AND SHOULDERS, WITH FEET INVARIABLY DRAWN "SIDE VIEW"

The School Arts Magazine, June 1929



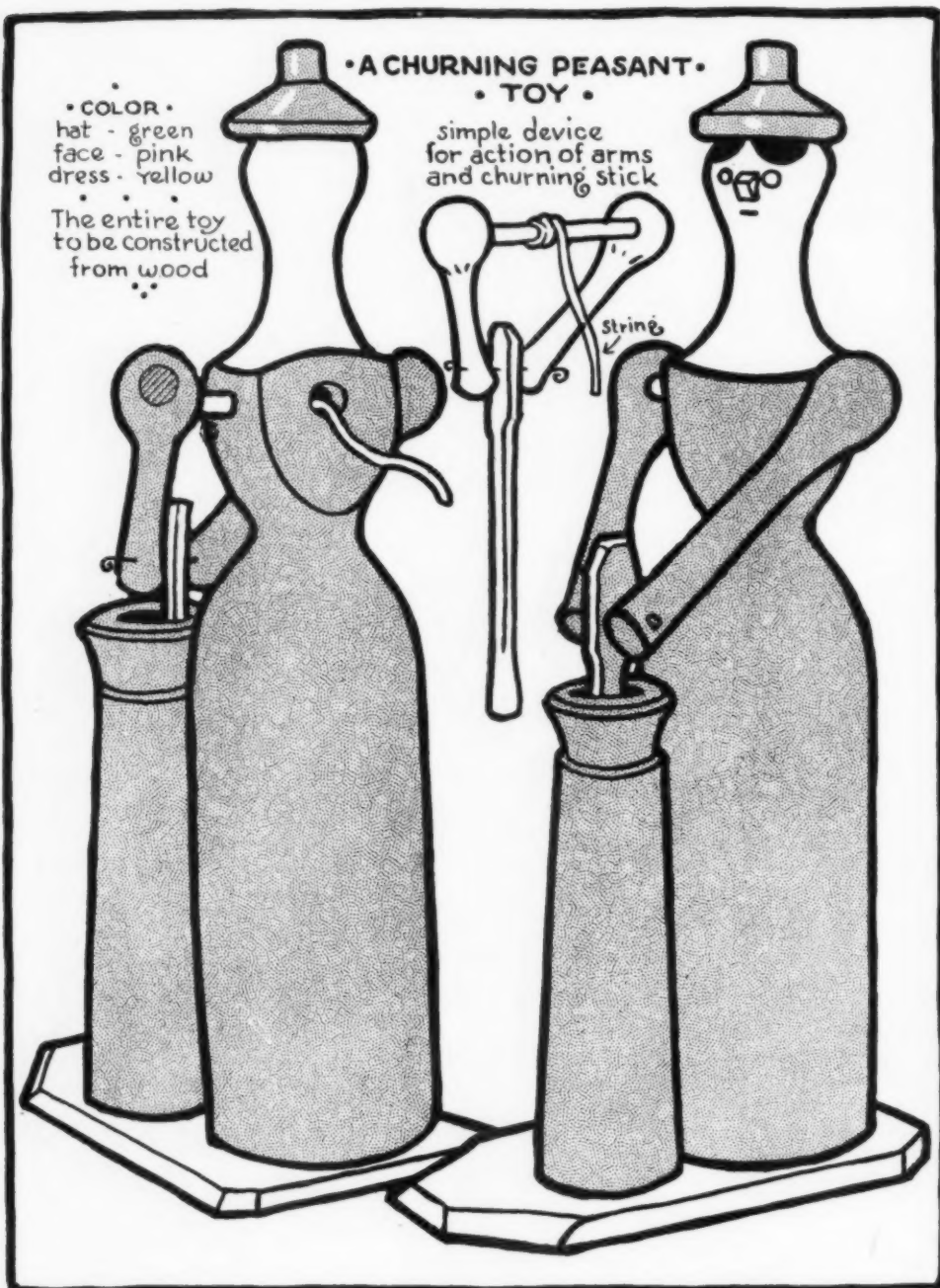
THE ASSYRIAN ARTIST, AS THE EGYPTIAN, REMAINED EVER TRUE TO THE "EYE LEVEL" PERSPECTIVE; BUT CARVED THEIR STONE RELIEFS WITH MORE ORNAMENT IN THE FIGURES

The School Arts Magazine, June 1929



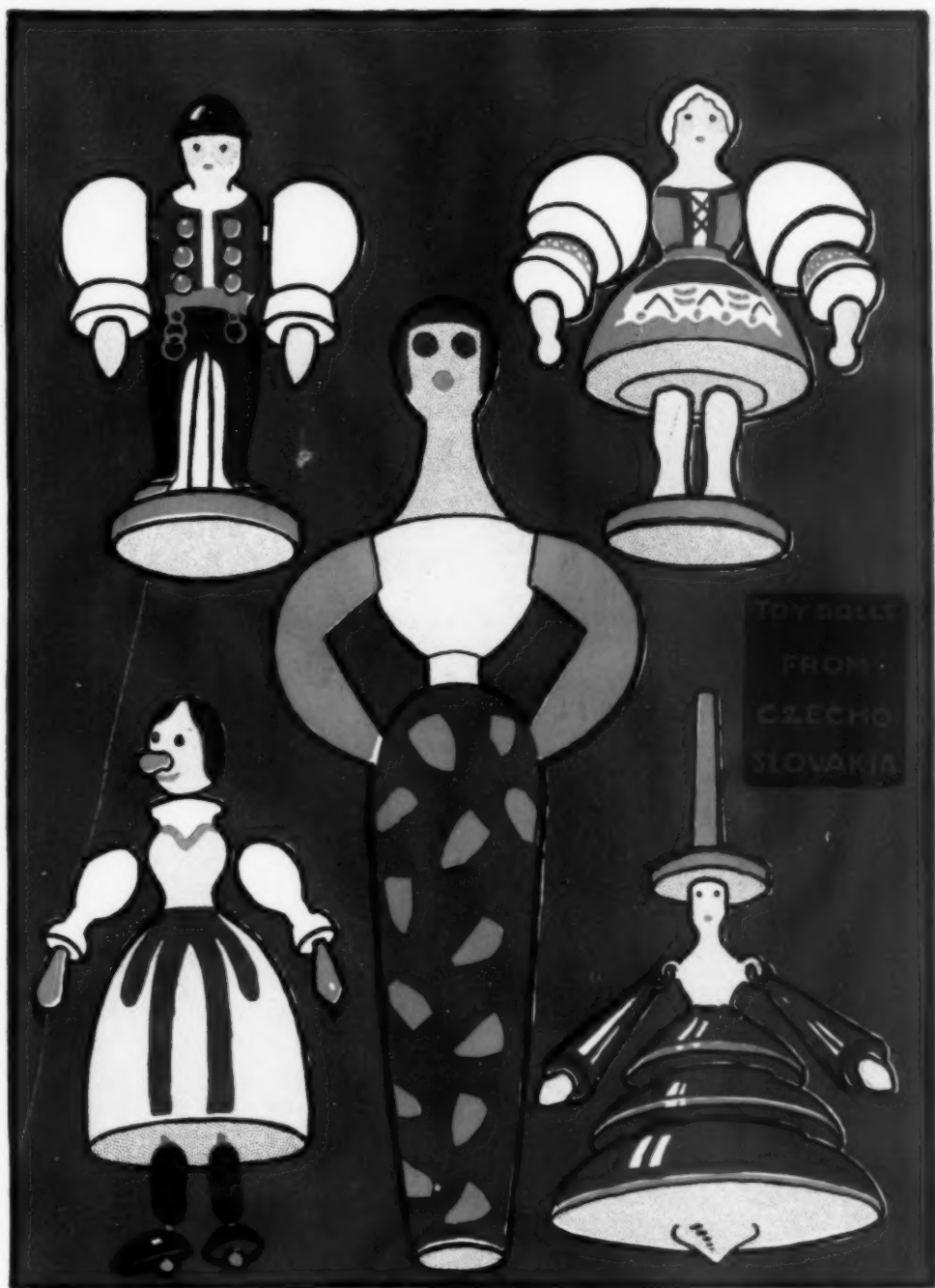
SOME OF THE FIGURES ON THE CIRCULAR SHELL CARVINGS FROM INDIAN MOUNDS OF NORTH AMERICA PORTRAY THE FIGURE WITH A VERY RESERVED USE OF LINE. NOTE THAT OCCASIONALLY ONE LINE DOES THE WORK OF TWO

The School Arts Magazine, June 1929



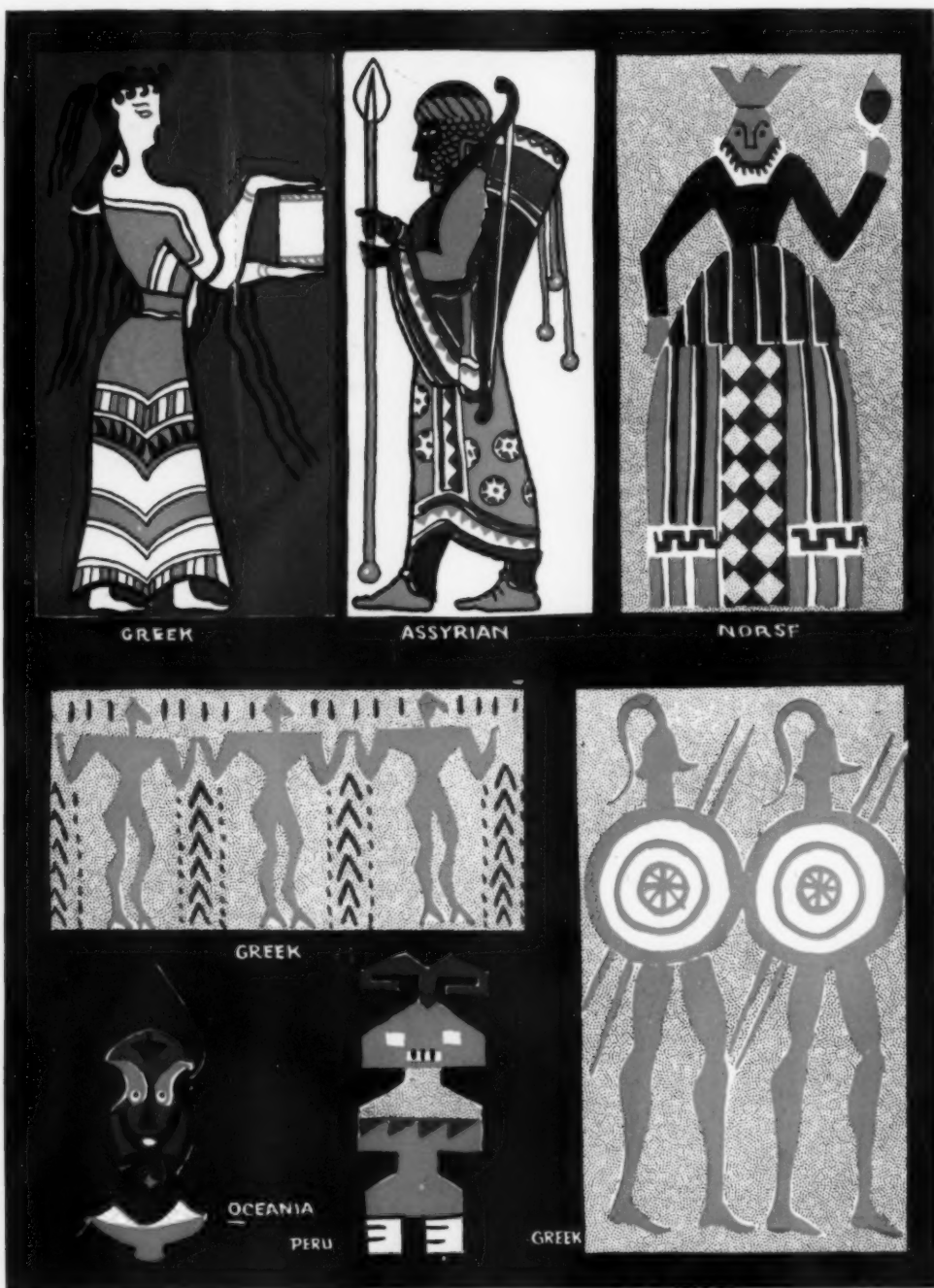
THIS TOY IS A TRUE TEST FOR YOUNG CRAFTSMEN. IT CAN BE WHITTLED FROM A ROUND PIECE OF SOFT WOOD. BORE TWO HOLES TO MEET; WIND STRING EXACTLY AS SHOWN

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CZECHOSLOVAKIAN DOLLS OF WOOD. THE ARMS ARE MOVABLE ON TOP FIGURES. THE WHIRLING DERVISH IN LOWER RIGHT IS A CLEVER TOP TO SPIN

The School Arts Magazine, June 1929



THE GREEK FIGURES ARE FROM VASE PAINTINGS; THE ASSYRIAN FIGURE—FROM A WALL TILE; THE NORSE AND PERUVIAN FIGURES ARE FROM TEXTILES; ALSO A FIGURE FROM AN OCEANIAN WOOD CARVING



THESE ARE KACHINA DOLLS CARVED FROM SOFT WOOD, MOUNTED WITH EAGLE FEATHERS AND PAINTED WITH BRIGHT TEMPERA COLORS, BY HOPI INDIANS OF NEW MEXICO FOR CEREMONIAL PURPOSES

The School Arts Magazine, June 1929



CLAY FIGURINES MADE BY THE SPANISH FOR USE IN THEIR CHRISTMAS NATIVITY GROUPS. SUCH ACCESSORIES AS STICKS AND HANDLES ARE MADE OF WIRE

The School Arts Magazine, June 1929



CHILD FIGURE STUDIES IN CLAY. THE ACCESSORIES, HOOPS, STICKS, FISH LINE, ETC., CAN EASILY BE MADE OF WOOD AND WIRE

The School Arts Magazine, June 1929

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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The Human Figure in Lower Elementary Grades

ELISE REID BOYLSTON

Assistant Supervisor of Art, Atlanta, Georgia

TO CLOSE observers of children, it is little short of marvelous how much expression sometimes creeps into the tiny figures which they draw in illustration of nursery rhymes and history stories; and in the more careful delineation of the human form, it is a feat indeed for them to create a crayon image that is neither like Jack Spratt nor his good wife, and whose expression is somewhat akin to nature's own handiwork.

When one asks a child of the lower elementary grades to draw a human figure, he is more than likely to get as the result a spider-like creature with five outstretched fingers as a conspicuous part of the whole, and feet decidedly at odds with each other. And if the work be guided to the point of boasting a covering of flesh, it is an interesting fact to note that the image bears a striking likeness in form to the child artist. All

unconsciously, the fat member of the class produces a roly-poly little caricature of himself, and Abie Epstein displays with pride his work of art—a chip of the old block, even in facial expression.

Many simple devices for getting results have been tried out with more or less success according to the skill of the teacher in putting it over. One favorite has long been the rectangle divided into parts, but in many cases the result is naturally stiff, the curves forced, and the whole rather angular looking. The features also are usually without expression and are grotesque rather than laughable, so that many instructors feel that a blank face is preferable.

When action particularly is desired, skeleton figures are most successful, especially if filled in with colors, and there are wonderful possibilities in their development. But if we are to repro-



CAVEMEN AND INDIANS BY PRIMARY PUPILS OF MISS ELISE BOYLSTON, ATLANTA, GEORGIA

The School Arts Magazine, June 1929

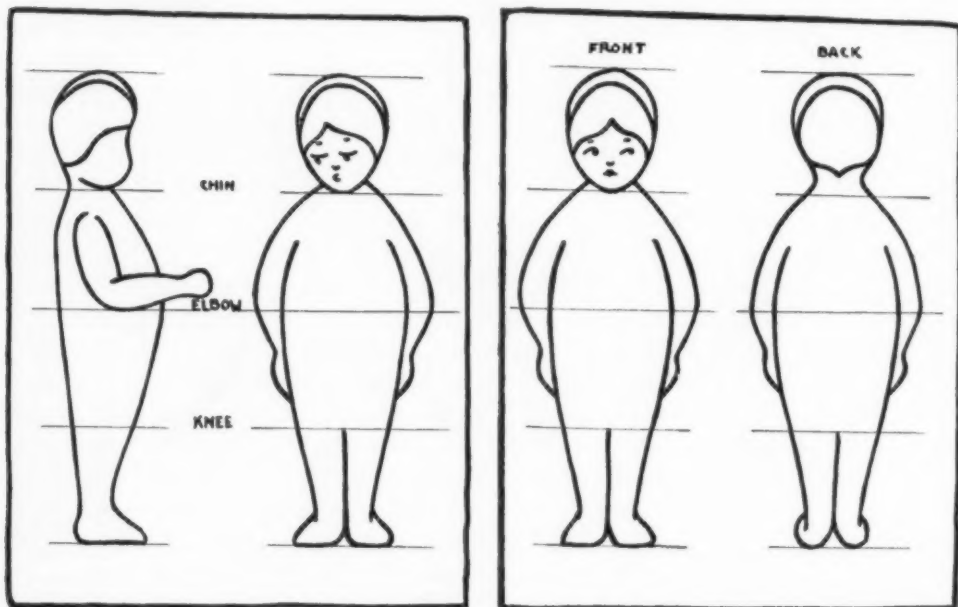
duce the human form direct—all curves—coming, going, and walking sideways, we have a real problem to face. It sounds like fairy tales for mere babies to people whole villages with life-like Indians, each just a bit different from his neighbor, and decked in war paint and feathers and gay woolen blankets; yet it can be done, and without undue effort.

The simplest way to get this is to cut the figure on the fold of paper which has been divided into four equal parts. These line divisions give the location of the chin, the elbows and waist, the wrist—midway of the space—and the knee. This makes the head somewhat large, so that it is necessary to trim a little from the top before the figure is complete.

The cutting is easy—an egg for the head, a curve beginning just above the

first line, growing widest at the second, and coming in toward the wrist in the middle of the next space. By parting the hair on one side and adding the features accordingly, the head is slightly turned. A full side view is made with a butterbean for the head, and a gentle curve for the back, sloping toward the front till the heel is reached. The front is a forward curve which is widest at the waist (see illustration).

When these figures are completed, they may be used as forms over which onion-skin paper is placed, and any nationality worked out from them; or the figure may be used as a guide and the clothes cut directly from another paper, the folds being held together. The Caveman, with his tangled hair and skin clothes which fit the body closely, is easy to draw. The Indian, with red-brown skin, black hair and brilliant



DIAGRAMS WHICH ILLUSTRATE A SIMPLE METHOD FOR CHILDREN'S CONSTRUCTION OF THE HUMAN FIGURE. THESE ILLUSTRATE THE ACCOMPANYING ARTICLE BY ELISE REID BOYLSTON, OF ATLANTA, GEORGIA

blanket, is surprisingly simple (see illustration) and may be cut and colored without the use of the diagram after easy curves have been worked out by the teacher; but it is entirely possible for the child to use this device in creating a whole settlement of Eskimos, Japs, South Sea Islanders, and what-nots. Especially is it fitted to costumes which reach the knee—as those of the Pilgrims, Dutch, and even Santa Claus.

The chief difficulty in the face lies in blunt crayons, and hence colored pencils are invaluable. The nose is a short line in the middle, and is put in first. The

mouth is a short red mark halfway between nose and chin, and the eyes are halfway between nose and forehead. The balls should touch the eye line; that is all. Try it and see if you won't get something that will surprise you. Adorable Japanese ladies may stroll around in rainbow kimonas with butterfly bows behind; shepherds in skins, headcloths, and carrying crooks, will tend their flocks; and little Dutch folk with their big pantaloons and kerchiefs are cunning enough to intrigue the interest and best efforts of everyone—especially our lower elementary grades.

The Circus Has Come to Town

LULU HAWES MAKINS

Oakland, California

The trumpets blow, the bugles play,
The Circus is coming to town today
With elephants big and jolly old clown
A really live circus has come to town.

THIS is the song the children of the high first grade are singing and as nearly as possible it is true, for the children have made their own circus.

It came about when a boy visited the zoo in the public park, where Wrangle, the white polar bear, makes his home. His modeling a fine replica of Wrangle led others to try their skill.

Boys, pictures of wild animals, picture books and animal cut-outs, were brought into class. From these animal cut-outs, silhouettes in black were mounted on tag board and placed around the room; also a border of animals in natural colors was placed across the front of the room, making a complete "picture dictionary."

The children were now ready and eager for work. They were given sufficient clay to model the animal of their choice, some 3 inches high, and in the taller animals even more clay was allowed. The numerous questions that arose were baffling to even grown-ups and needed constant reference to pictures and books. These were only a few of the questions:

What kind of eyes has a hippopotamus? How long is the giraffe's neck? Does a rhinoceros have a tail? How long is the giraffe's tail? What kind is it? Where is the horn on a rhinoceros? Does a giraffe have horns? What kind of a foot shall we make on the camel?

Tests of ability and patience were in constant demand. How are we to show the heavy mane of the lion and still not have him top heavy? How keep the

neck of the giraffe from sinking down without a wire foundation? In the case of the dromedary also, weight in wet clay was a problem. The phrases, "push up" and "pull out" conquered most of the difficulties. Sometimes it took several days to complete an animal. In the meantime he was wrapped in a damp cloth and laid away after each work period.

The animals chosen were camel, giraffe, elephant, hippopotamus, rhinoceros, dromedary, bear, mountain sheep, lion and horse, while the moose, deer and elk were discarded as too difficult a problem.

The clay modeling of the animals took several weeks, and the following rules were observed. Keeping newspapers over the clay boards on the desks for neatness, keeping water to moisten clay, and keeping tools, floor, and workmen clean, all denoted good workmanship.

After the animals were placed on the shelves to dry, the cages formed the next problem. Pasteboard boxes, match boxes, cigar boxes and cardboard were used in making animal cages, band wagons, clown wagons, trucks, chariots and the steam calliope. Wheels were made from common milk tops, colored and glued together to make them stronger. The new strong corrugated milk bottle tops make excellent wheels fastened in place with brass fasteners. Even old film reels were pressed into service for wheels on a truck cart.

The boxes were covered with gay colored paper; tops were added with bars for the cages, while band wagons were fitted with seats made from penny match boxes.

The clowns were made from common clothespins dressed in fancy gowns and

caps made of colored paper; while keeping color combinations in mind the children worked freely, using their own designs in decorations on cages and gowns. The color harmonies were never far wrong.

The calliope was made from all paper rolls, covered with tinfoil and trimmed in gold paper for the tall pipes; paper spools covered and trimmed to match made the smaller pipes. These were mounted in a tinfoil covered wagon with gold wheels, and a small doll dressed in gay colored paper clown costume served as organist.

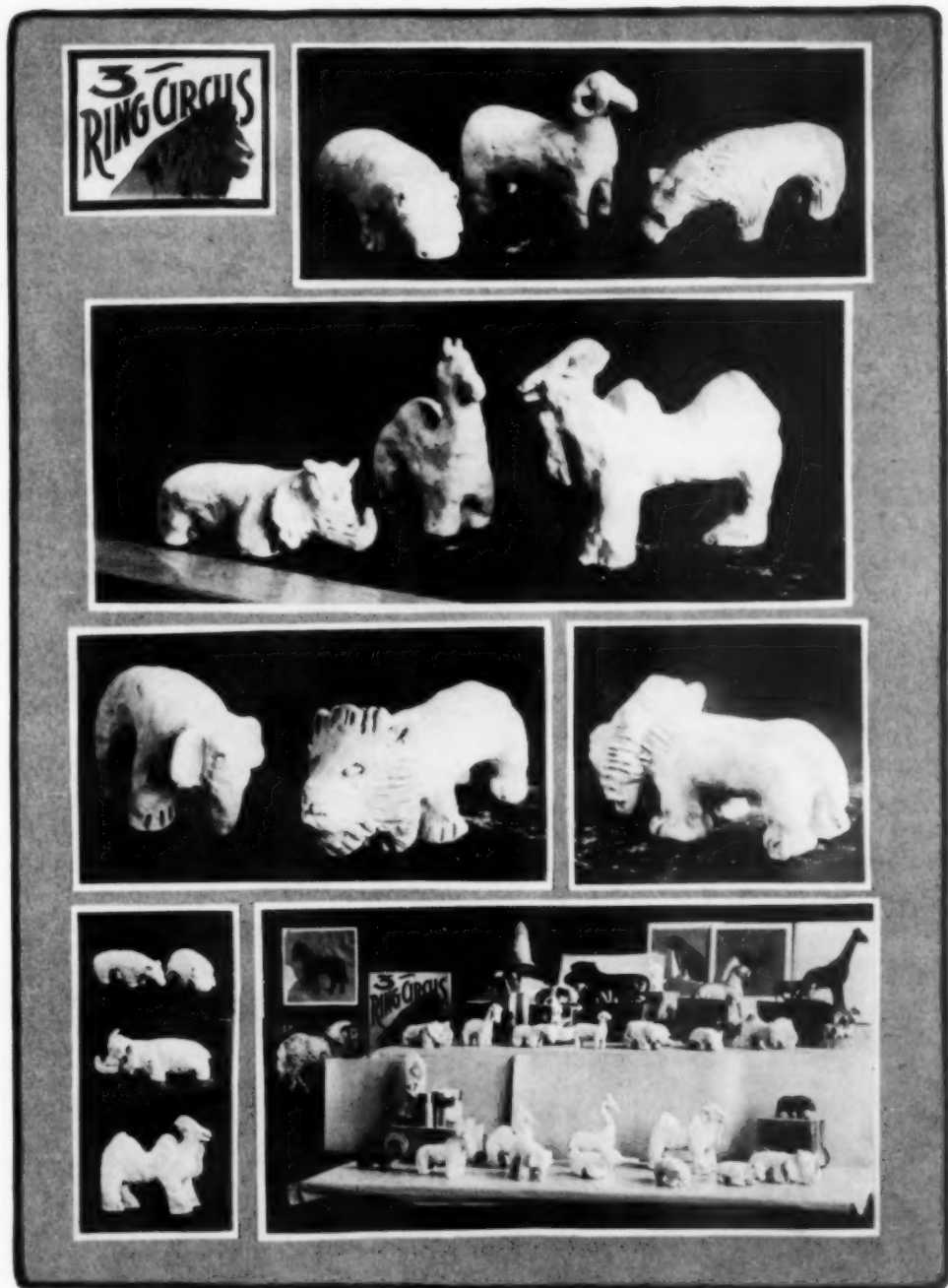
The completed circus was placed in the sand box and on tables for the joy and inspiration of the children and several classes visited it with evident pleasure.

The subjects correlating with our circus activity were manual arts, nature study, language, reading, music, physical education, penmanship, and last but not least character education. Short stories written by the children about their animals were printed on the board and used as reading lessons, the names of the animals being taught phonetically and the words lion, seal, tiger and bear used in writing exercises at the board.

Music centered around our circus with the following songs: "Teddy Bear," "The Clown," and "The Circus" from the State Text Book One, and "The Circus Clown" from Churchill & Grindell II.

The following points were noticed in nature study and brought out during language period. In the language of the children:

1. The mother lion is more like the tiger, because she hasn't long hair like father lion.



CLAY ANIMALS FROM THE THREE-RING CIRCUS FORMED AT DANIEL WEBSTER SCHOOL, OAKLAND, CALIFORNIA BY PUPILS OF LULU HAWES MAKINS

The School Arts Magazine, June 1929

2. The elephant's trunk helps him eat and drink.

3. The long neck on the giraffe is so he can eat the leaves on the trees.

4. The tiger looks like a big, big cat.

5. The polar bear is white and looks like snow so he cannot be seen.

6. The brown bear lives in the woods and he is brown like the tree trunks.

7. The hippopotamus has big feet so he can't sink in the mud.

8. The zebra looks like a little horse.

Physical education was carried on through animal activities. The bird hop, the duck walk, the bear walk, elephant walk, kangaroo hop, and giraffe stretch during relief periods only added to the fun and realism of our circus.

Character education was built up around the circus animals. Using daily comparisons:

First—"Clean clay" meant "Clean lives." Live right; keep pure.

Second—Four firm legs mean a good strong foundation; a healthy body, good food, fresh air, sleep, and exercise help keep a healthy condition.

Third—Balance means not to fall

down; also to keep each part even; self control, obedience, loyalty and honesty were the four legs of our character.

Fourth—Heads up. Look the world in the face; be brave; do right; remembering these strive for a perfect model.

The drawing lessons completed our circus; by using large sheets of brown wrapping paper, 36 x 36 inches, gluing them together with adhesive paper. We placed on blackboard some ten yards of this paper for the poster; here ten children could work at one time. The poster illustrated the circus parade passing down the city street. The girls took charge of the cages, houses, clowns, and the boys made the animals all in natural color with gay trappings.

The circus interest is still at its height and the class has suggested making a circus book, which we hope to carry out and complete.

Reference material used:

"Giant Circus Book"

"Animals for Painting"

"Animal Border of Pictures"

"Surprise Stories" by Hardy

"The Circus Reader" by Buffington & Weimer



CHILD INTERESTS ARE WELL ILLUSTRATED IN THIS FRIEZE BY CHILDREN OF THE CIZEK SCHOOL IN VIENNA, AUSTRIA

An Easy Method for Drawing Faces

ELSIE D. CHARLES

Supervisor of Art, Clinton Public Schools, Clinton, Iowa

CHILDREN are always wanting to draw faces, and if not allowed to do it in school, they will do it out of school. And out of school they will do it wrong. So we can teach this face in school. The drawings in crayon accompanying this article are from a second grade, and those in water color are by grade five.

This is the way the problem was presented. Crayons and 6" x 9" or 9" x 12" manila paper were used for the second grade and water color on manila for the fifth.

First draw *very lightly* a circle. Notice, especially in the closely cropped heads of the boys, the shape of the head. Is it round? The pupils will tell you it is egg-shaped. Change circle to egg shape, small end down. Call attention to position of eyes from skull top to bottom of chin. Have pupils draw line across egg-shape halfway down. This is where they will find the eyes. They will want to put the eyes above half. Now notice space between eyes. Look at a pupil with small eyes; they will be close together, now look at one with large eyes; his eyes will be far apart. It

is because there is just the width of an eye between the eyes. Now put in little up-and-down spots for color of eyes. Only this, no drawing of shape of lids nor brows.

Next, nose and mouth marks. Just two horizontal lines put in thoughtfully. Look out for length of chin, and distance between mouth and nose.

Then one line for hair, commencing down below the left ear, upward to line of bangs, down in nice curve for bangs, then down the other side. Now is the hair *inside* the skull? All right, draw some *outside*.

Fur collar completes the drawing for the girl. Now make a boy. The boy has nose and mouth less delicate; cap and sweater collar, or scarf with end flying. When the cap is put on show that it makes the face into a circle, almost. This will help with perspective.

NOTE—The accompanying illustration shows children's renderings in both water color and crayon using this method of drawing, while THE SCHOOL ARTS MAGAZINE of December, 1928, page 241 shows a page by Mrs. Charles which graphically illustrates the progressive steps from the circle to the finished drawing.



PAINTING FROM PROFESSOR CIZEK'S JUVENILE ART CLASSES IN VIENNA, AUSTRIA

FREEHAND FIGURES



THIS SIMPLE AND INTERESTING DEVICE FOR HELPING SMALL CHILDREN TO DRAW FACES AND FIGURES WILL BE USEFUL FOR MANY A BORDER, BOOKLET COVER, OR THRIFT POSTER. THESE WERE CONTRIBUTED BY EVADNA KRAUS PERRY, ART SUPERVISOR, LA HABRA, CALIFORNIA

The School Arts Magazine, June 1929

How Second Grade Magic Transformed Surface Patterns into Decorative Figures

EVADNA KRAUS PERRY

Art Supervisor, La Habra, California

"WHAT shall we do with our surface patterns?" This was the question confronting a group of second grade pupils after they had created several lovely surface patterns as samples on squared paper. We had made books, and portfolios, boxes and mats last year, but what could we do now? The making of a very tiny Miss on one-half inch squared paper, just twelve inches tall, with a surface pattern dress was the first problem. She came forth smiling in thirty-six different attitudes and thirty-six different patterned dresses; she had become many Misses. These were cut out and pinned up in groups around the blackboard. Bears, dogs, cats and rabbits, all very much dressed up in patterned capes and dresses or in trousers and jackets, began to appear; even trees abloom with spring flowers grew up. Horses, ducks, birds, butterflies, and bugs were not to be outdone; they came bedecked in patterned costumes or made entirely of some varicolored imaginary material. These community borders, attracted the third and fourth grades and soon we saw groups of sailors in sweaters, Japanese

ladies with lanterns, clowns, pirates, monkeys and even ships with patterned sails, wending their way around the cheerful rooms that housed them.

We found in this project so many outlets for the imagination and creative ability of our little people that we have considered it one of our most successful projects. Here was a chance for each child to create something of his very own, an expression of his individual personality. All children love repetition and here was the pleasure of repeating a pattern and a place to use it. Imagination gloried in these pictures of living things dressed up and standing in groups or apparently marching in rhythmic steps. Co-operation, too, came in for its share in this participation in a community work—as great an opportunity was offered to the small child as the similar opportunity given the individual to help beautify his own city. The fact that every child's work was put up, gave him the feeling of satisfaction that adults experience in admiring the beautiful city they as citizens have had an important part in creating.



Figure and Object Drawing

A Method of Developing the Child's Vocabulary of Form

ELSIE D. CHARLES

Supervisor of Art, Clinton Public Schools, Clinton, Iowa.

THERE are certain forms which are repeatedly needed in free illustration. These might be called vocabulary of form. Here is a method which may aid teachers to meet the children's needs. Take a current story; select the objects that are necessary to tell any part of the story on paper. Draw these on the board for the children to see, a stroke at a time, with the class following. The pupils should use good-sized paper and a dark crayon outline. As soon as the work is up to grade, then colors may be filled in. If the object is somewhat hard, the children will have had enough close concentration by now and so for the coloring. Do not direct, tell them to color as they choose.

It may be a consolation to any teacher who is rather afraid to draw for the children if she remembers that if it is too much better than they can do, they will get discouraged. But do draw large and on a *front* board. Pupils do not succeed looking sidewise and drawing front.

If there is no story with simple objects in it, then the teacher may make up a little story about a little girl going to the store to buy what she needs for making presents for her friends. Then dictate the figure of the little girl, circle for place for head, straight line down from back of neck (a), next coat (b), then slit for pocket, then outlines for back and front of sleeve or arm. Bring these

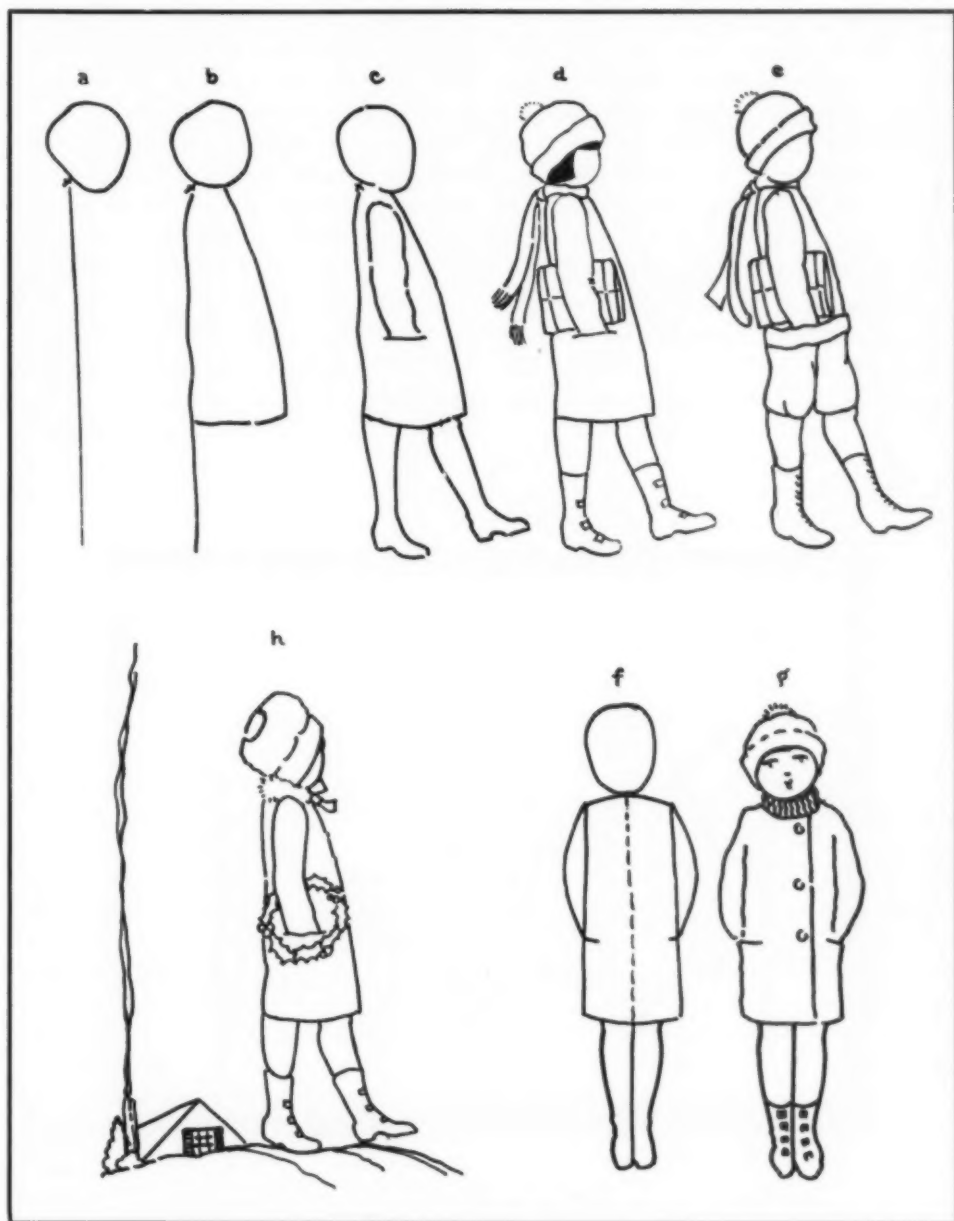
just to the slit. Then it will look as if she has her hand in her pocket. Draw legs (c). Slip a package under her arm. Add galoshes on the feet. (This accounts for the big clumsy ankles lower grade children make.) Then draw one line for collar or scarf, put on the cap, add two curves for cheek and forehead and draw the hair (d).

This figure may be made into a boy by changing a little (e), and the children will enjoy doing this themselves. A front view of the same figure may be made by starting with head as before, extending spine line from center of chin to heels. Draw coat-hanger across bottom of chin. This forms top line of rectangle which is coat. Draw ends of pockets in same position as in side view. Swing arcs from ends of "coat hanger" to pockets for arms (f). Add finishing details of cap, galoshes, etc., as before (g). Do not expect results the very first time. This is not mechanical.

These figures may be used in almost all the nursery stories and the primary stories. It is easy to change the costume, but the *proportion* is what takes patience and practice.

In second grade, a little background can be added, a line for a hill showing the girl's house behind the hill (h). A few trees should appear, too; then they might make it raining, then snowing, then windy, etc.

The gifts, drum, horn, jumping-jack,



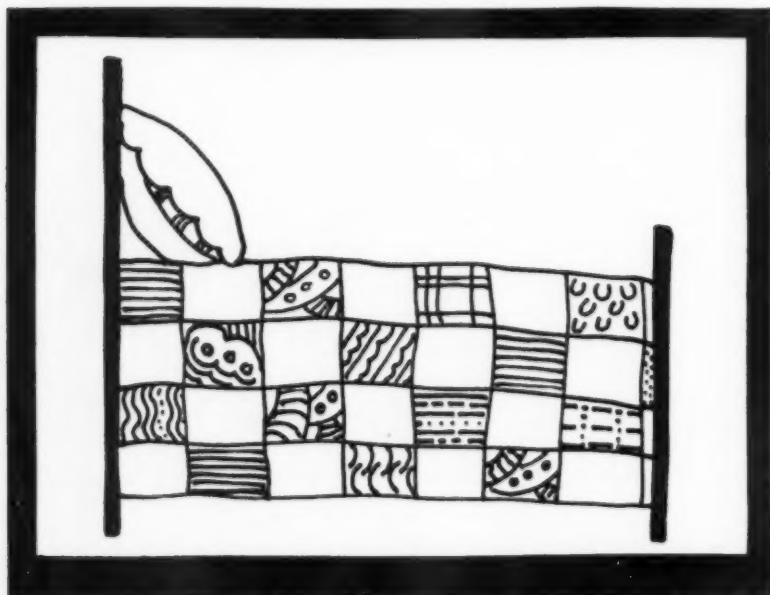
PROGRESSIVE STEPS IN FIGURE DRAWING FOR CHILDREN BY ELSIE
D. CHARLES, ART SUPERVISOR, PUBLIC SCHOOLS, CLINTON, IOWA

The School Arts Magazine, June 1929

ship or boat, teddy bear, rocking horse, doll, wagon, draw these for the class first, a part at a time, and let them follow. Even then there will be plenty of individuality. If these objects can be memorized, then the children can draw without help from the teacher.

Art and a principle of fine literature both show here in this: there are no waste strokes in art; no waste words in literature. The drawings must be simplified before the teacher undertakes it at all. Then draw large enough and

sufficiently heavy so that the farthest pupil can see plainly and easily. Explain that the pupil should not use such a heavy line, but that the class cannot all see if the teacher used a light one. If some pupils see these things decoratively, that is, if they draw in flat areas, and with a line around edges heavier than may seem necessary, develop that. Have them keep it a soft poster outline rather wide and uniform, and let the flat places be kept flat and in good value.



THE BEARS' BEDS MAY BE MADE TO YIELD A KNOWLEDGE OF PATTERN, REST SPACES, ORDER, VALUE, AND TEXTURE IN LESSONS WITH LITTLE FOLK. A CONTRIBUTION FROM ELSIE D. CHARLES, ART SUPERVISOR, PUBLIC SCHOOLS, CLINTON, IOWA

Figures in Carving

The Second of a Series of "Art Abroad" Chats with Children

BEULA M. WADSWORTH

Assistant Editor, The School Arts Magazine

GOOD morning, boys and girls! and what a lovely sunny morning it is! The sunshine was just right when I passed your library building as it made the low relief carvings on the front door stand out sharp and clear. Have you noticed them? Low reliefs or bas-reliefs (pronounced *ba*) may be a new word to you. It means designs or pictures made to appear raised because the carver or sculptor (as he is called) carved the background partly away. He used sharp tools called chisels to split away the little pieces of marble.

I want to tell you about Ted and Janet. They are two children who had been having a most interesting time travelling around Italy with Mother and Dad. Dad knew a good deal about art and so helped the children to enjoy many things they saw. Among other beautiful things Ted and Janet began to notice bas-reliefs in stone.

For several weeks the happy family was staying in Rome and nearly every day they took trips to see fine things in that ancient city. One day they took a ride out to the church of Santa Maria in Cosmedin. Now, not many people who travel hear much about this church but Dad knew that there were some fine bas-reliefs there that Ted and Janet would enjoy. Dad called them Byzantine. Byzantine was a new word and hard to remember at first. Of course Dad took pains to explain to the youngsters that

Byzantine art was really the art of Byzantium, as Constantinople used to be called. This was a style of art in the sixth century—fourteen centuries ago—think of it! Ships went back and forth so it came about that we find Byzantine art in Italy.

The visitors entered the church and Dad led the family around from one beautiful relief to another. They even felt of one of the designs to find out that the relief stood out only a little way and really was very flat. Ted remembered some bas-reliefs he had seen in the cathedrals in France and remarked to Dad that those stood out much bolder from the background than these. "Yes, they do," said Dad, "but these Byzantine reliefs, which are low, are much more beautiful as a decoration than high reliefs because they are flat like the wall they decorate." Dad pointed out that this marble was left with a lovely roughness, too, and not polished down smooth like modern work.

"Isn't it strange," mused Janet, "that the artists of long ago knew how to make designs more beautiful and flat than the ones nowadays."

"Yes, it is," said Dad.

"I love peacocks," glowed Janet. "I wish I owned a real one. See those peacocks in the relief drinking from beautiful cups." (Figure A)

"Yes," said Dad, "and you remember the two peacocks with the urn of



TWO BEAUTIFUL BYZANTINE DESIGNS USING THE PEACOCK MOTIFS. THE UPPER IS FROM THE CHURCH OF SANTA MARIA IN COSMEDIN, ROME; AND THE LOWER IS FROM THE FAMOUS CHURCH OF ST. MARKS, VENICE

The School Arts Magazine, June 1929



EXAMPLES OF BYZANTINE ART OF THE SIXTH CENTURY. THE UPPER IS A BAS-RELIEF SURFACE PATTERN FROM THE CHURCH OF SANTA MARIA IN COSMEDIN, ROME. THE LOWER IS A CRUDE BUT INTERESTING REPRESENTATION OF ANIMAL FIGURES, AND IS FROM THE CASTLE OF SAINT ANGELO, ROME

The School Arts Magazine, June 1929

vines at St. Mark's Church in Venice, don't you? (Figure B.) That was Byzantine, too," he reminded them.

"Why did they use the peacock in design so often," queried Ted.

"Well," explained their father, "the Byzantine artists were religious and many of their designs had special meanings. The peacock, for instance, meant everlasting life and the cross you see referred to Christ." Janet suddenly interrupted the conversation.

"I've discovered something! Do you see how the border in the cross is made of bands twisted together? The all-over design of the flowers (Figure C) has twisted bands too."

"And so did the well-head we saw yesterday at the Castle of St. Angelo," suggested Dad. "You remember how you liked the crude deer, buffalo and peacock on that old well-head." (Figure D.)

"Oh, yes," said the children in chorus.

"It will be fun now to see if we can tell Byzantine art every time we see it," said Ted who was always enthusiastic.

On the way back Ted, Janet, Dad and Mother were walking along one of those narrow streets in Rome which haven't room for sidewalks. They were looking for some of those queer little shops where one can buy antiques, or things supposed to be very old and choice. They heard some hammering in a low, dark room a few steps below the street level. Dad said he had a hunch it was where they were carving marble and wanted to go down and see. Mother didn't like the looks of the dusty, dingy place but they nevertheless took the risk.

Soon they were watching two sculptors at work. What luck, just when they were all interested in marble reliefs. How the little chips of marble were flying as the man struck his chisel with a wooden mallet! The visitors didn't want to go too near to them.

One of the men was much older than the other, and had a merry twinkle in his eye for the children. He looked as if he had carved marble all of his life. When Ted dodged an extra large chip that flew in his direction, the old man remarked, "It is well I am not a Michelangelo (which I never hope to be). When he was beginning a block of marble in olden days, he attacked it with such hard strokes of the hammer that large pieces of marble flew in every direction." This amused the children very much.

The workers skillfully followed designs which were sketched on the big marble slab with chalk, but they also watched models of the same designs which had been made of clay.

Ted and Janet were so fascinated in seeing the bas-reliefs grow bit by bit that Dad and Mother could hardly coax them away. "When I get home to America," said Ted, decidedly, "I am going to try bas-reliefs in soap or plaster of paris and I am going to keep them simple and flat and not too smooth, like the lovely Byzantine reliefs."

Perhaps you would like to try that, too, and pretend that you are all old Byzantine sculptors. Good-bye, boys and girls.



A Puppet Any Child Can Make

EMMA K. FISHER

Edinboro, Pennsylvania

THE puppet is surely coming into its own. Let's permit the child to have the enjoyment and pleasure of making and owning a real puppet. The wooden bodied puppet is too difficult for children of primary grades. This puppet can easily be made in any grade, even in the first. Take a rope a yard long. Cut off about eight or nine inches for arms. Fold remaining rope into half, after tying a knot in the middle, as illustrated in the accompanying diagram (Fig. 1). Tie the cord to knot for holding puppet when it is finished. Below the knot about two inches, tie on the arms.

Now we are ready for the clay. This may be any clay, like that from a stream bed if necessary, which will harden. Make ball of clay. Cut in two and put around knot or head of puppet. Shape the face, seeing that strings for holding when finished are out at each side of the head. The arms will work better if

they are moved up now just under the head leaving a little rope for the neck. Put body of puppet on under the arms. Form clay upper arms and forearms. Rope may be used for the hands. Both ropes coming from head will be used together for body of puppet and then divided for legs, letting enough rope under body and at knees to flop easily (Fig. 2).

Nice shoes may be formed from clay. Eyes may be formed by using rubber cement. This also gives a skin-looking finish to the clay face, and tends to make the features last longer. Strings to the arms, knees, and head and one to his back, will make Mr. Puppet a really lively person. To string the puppet I find one of mother's embroidery rings very useful. This makes it easier for small child to work. A clown suit will add a lot to the puppet's attraction. This puppet can be used to dramatize stories by dressing in different clothes.



"FORCE," A SOAP CARVING BY LYMAN SOULES,
HIGH SCHOOL SENIOR, KALAMAZOO, MICHIGAN

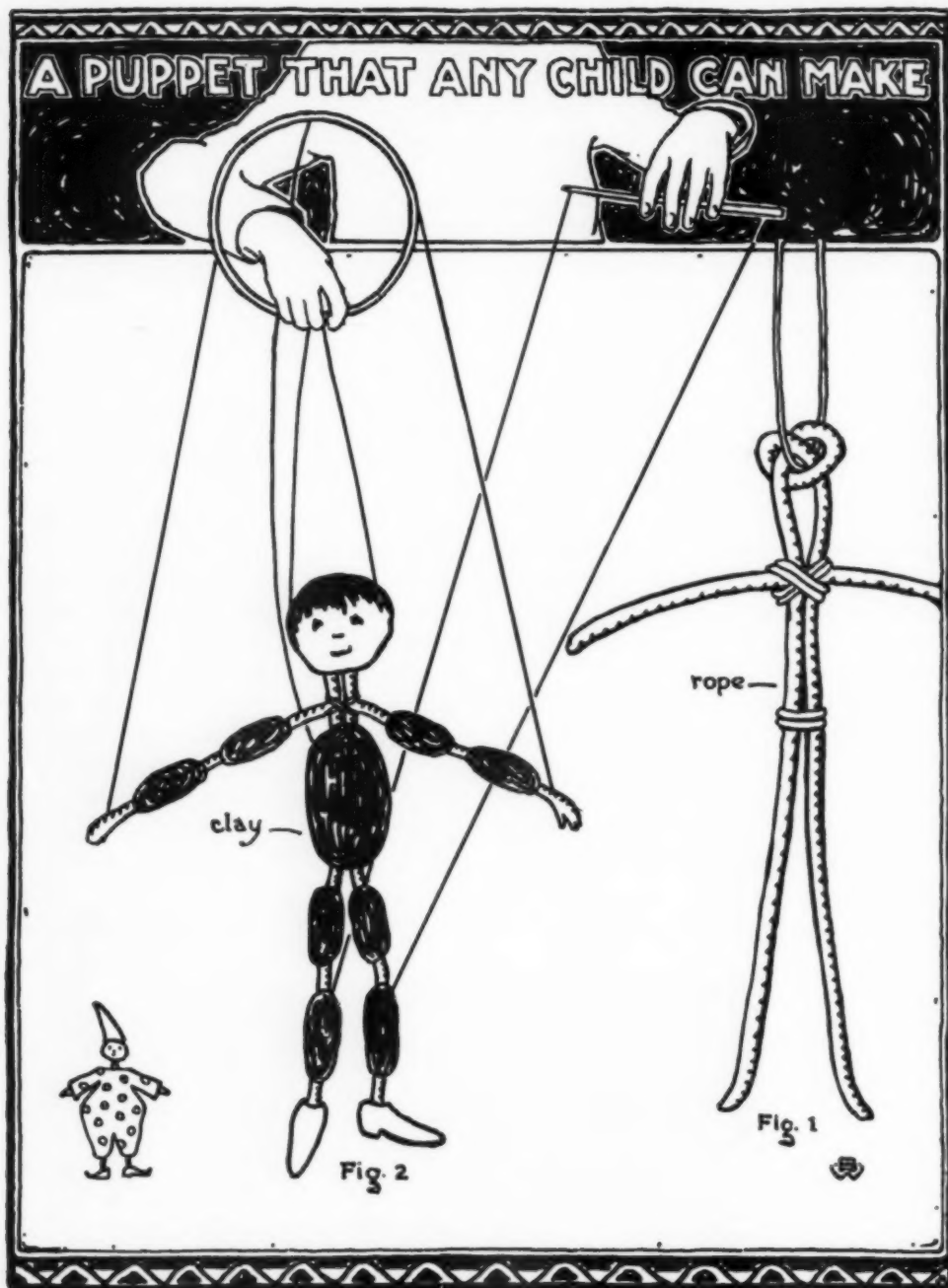


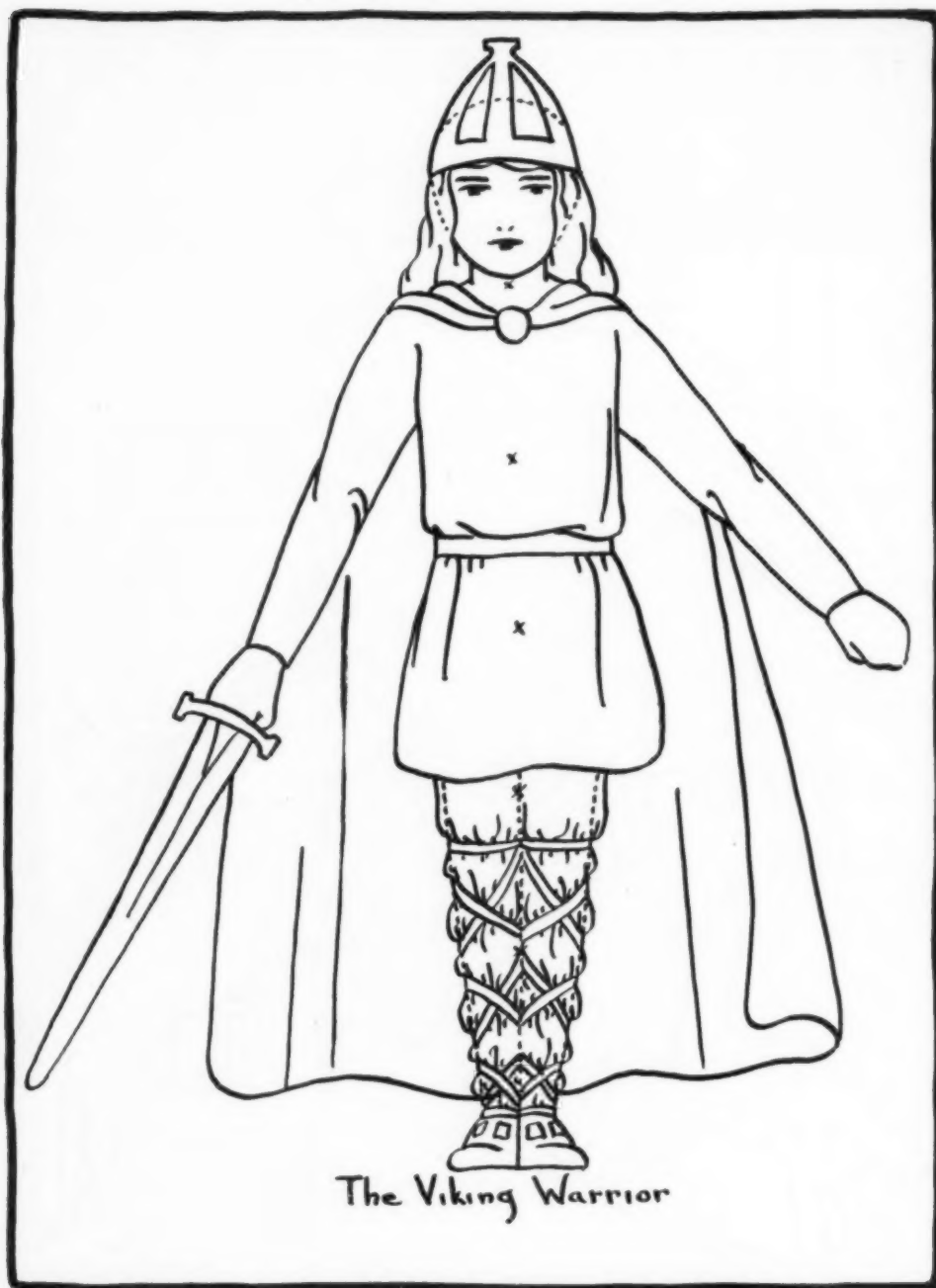
DIAGRAM SHOWING HOW LITTLE PEOPLE MAY MAKE PUPPETS
AS DESCRIBED BY EMMA K. FISHER, EDINBORO, PENNSYLVANIA

The School Arts Magazine, June 1929



"DESIGNERS IN NEW YORK ARE GETTING SUGGESTIONS FROM CHILDREN; SO LET US LEAVE THE CHILDREN TO DO ORIGINAL DESIGNING AND NOT IMPOSE IDEAS OF OUR OWN UPON THEM," SAYS JESSIE TODD OF THE UNIVERSITY OF CHICAGO, WHO CONTRIBUTED THIS PAGE OF DECORATIVE ANIMAL FIGURES

The School Arts Magazine, June 1929



The Viking Warrior

THIS VIKING WARRIOR ILLUSTRATES A METHOD OF FIGURE DRAWING DESCRIBED
IN THE ARTICLE BY JANET KATHERINE SMITH, KANSAS CITY, MISSOURI

The School Arts Magazine, June 1929

The Viking Warrior

JANET KATHERINE SMITH

Art Instructor, Kansas City, Missouri

AFTER discussing the dress of the Vikings with the fourth graders, we decided we wanted to make a costume picture of a Viking youth; and this is the way we went about it. First, an oval was drawn for the head, and the eyes were located lightly half-way down it. Then above the eyes, or about one-third of the way from the top of the head, came the lines of the helmet edge. The rest of the helmet was then added, each child putting on his own idea of the sort of crest that particular warrior would have worn above the helmet. The features were drawn, as simply as in the illustration, and the neck. Then five more head-lengths were marked off directly below the chin, as the crosses indicate, and the tunic added, with its belt in the middle of the third head-length, and its lower edge by the fourth cross. Then the arms were drawn very simply, the hands reaching down half-way into the fourth head-length, and the mighty sword put into the right hand of the warrior.

Now, below the tunic, the vertical line between the legs was drawn, as indicated by the dotted line, and the thick-

ness of the legs put in lightly where lie the other dotted lines. Now the cross-gartering was carefully drawn upon these sketched legs, and when it was complete and the children understood how the long strips were wrapped about the legs, the baggy trouser lines were added, showing just how they puffed out between the tightly bound gartering. Last of all, the soft shoes were drawn below the sixth head-length, and the young warrior was ready for his cloak. When that was added, he stood complete and in the drawing of him the children had learned not only how he looked and something of how his clothes were put on, but also quite a little of figure construction.

After learning the simple principles of figure construction, as here suggested, the pupils can use a similar figure and apply the results of research on costumes in illustrations for many other correlative lessons with literature and history to advantage. For instance, in thus illustrating Sir Galahad, Joan of Arc, Columbus, characters from Greek stories, etc., those subjects are greatly enriched.

CHILDREN HAVE MORE NEED OF
MODELS THAN OF CRITICS.

—Joubert

A Jousting Scene from "King Arthur"

Including Methods of Making Theatrical Figures

VANETTA BEVANS BISSELL

Art Instructor, Public Schools, Kalamazoo, Michigan

CORRELATING with the literature department, the sixth grade of our Vine Street School found much pleasure in representing in their theater (a miniature one five feet in length) a scene from the life of King Arthur and his court, illustrated in the photograph herewith.

A castle with towers was voted for, and the architects, naturally of the sterner sex, set about building it. Two Quaker Oats boxes were pasted together for the large tower, and battlemented. A smaller carton formed the hanging tower on the opposite side of the castle.

Deep windows pierced the walls at intervals. To give the proper effect, the whole surface was given a coat of gray Artstone. Greensward of long strands of raffia, stitched transversely on burlap and clipped, covered the ground.

Weary of the proverbial rag doll, which had formerly been used for characters, we experimented with other materials.

The boys chose plasticine for their knights, simulating armor with silver and gold sealing wax. The knights' tunics were made of cloth of satin and silver. The girls worked in a much more



A MINIATURE THEATER DONE UNDER THE INSTRUCTION OF VANETTA BEVANS BISSELL, ART INSTRUCTOR, PUBLIC SCHOOLS, KALAMAZOO, MICHIGAN

difficult medium: the heads of the court ladies were carved from Ivory soap, after many efforts. These, covered with flesh-colored wax, with a bit of rose for cheeks and lips, dark eyes and eyebrows, and strands of wigs from defunct dolls, produced ladies whom it was a pleasure to dress in silks and satins.

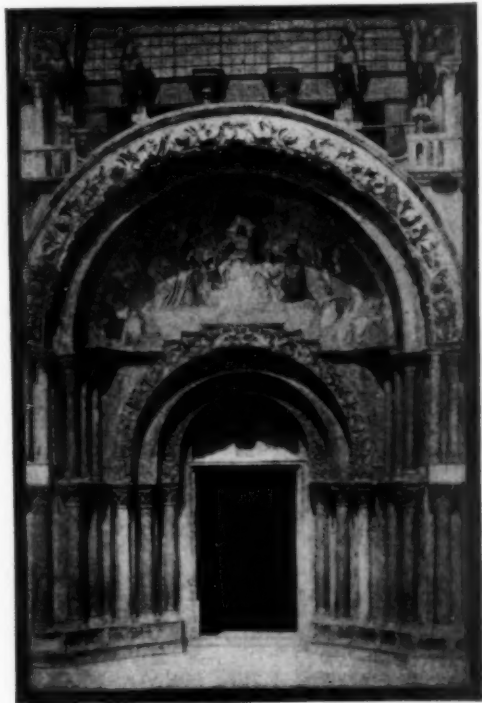
These fine garments covered up wooden bodies salvaged from the manual training waste box. Arms, as usual of wire, were covered with cotton and flesh-tinted chiffon.

We endeavored to get historic data

for our costumes, but could find nothing on the sixth century in the public library. However, five or six beautiful King Arthur books from the children's private libraries gave us the ideas of our best artists on dress, and we followed these.

Two prancing iron horses were painted black and white; and there were our steeds, caparisoned, and ready for the joust. The shields and lances aroused great enthusiasm among the boys.

A good deal of research was needed before the project could be completed, and the class quite doted on the result.



OLD WORLD CATHEDRAL DOORWAY
WITH A MURAL PAINTED LUNETTE

Lesson in Color, Using a Sardinian Tapestry as a Source of Appreciation and Inspiration

CLARA P. REYNOLDS

Director of Art, Seattle, Washington

GRADES—Three and four.

MOTIVE—To teach recognition of color, the balance of cool and warm color, and freedom in expressing the figure in color.

SOURCE—A Sardinian tapestry, vivid in color and primitive in design. This particular tapestry was selected because it was understandable to children of these grades. There was no color in it they could not easily identify. The balance of color was unusually fine, contrasted



with a strong use of black in the design. The children were quick to note the play of cool color against warm and to comment on the beauty of the effect. The symbolism of the design was easily understood. The figures in it, of men and women and animals, were expressed in a primitive way and therefore were enjoyable to small children.

LESSON—Medium—water color, No. 9 water color brush, and white drawing paper.

PRESENTATION—the tapestry was removed. (The lesson in color followed two days later, after the study of the tapestry.) It was in the fall of the year;

WATER COLORS BY THIRD AND FOURTH GRADE PUPILS INSPIRED BY A SARDINIAN TAPESTRY. WORK FROM SEATTLE, WASHINGTON SCHOOLS, CLARA P. REYNOLDS, ART DIRECTOR

so we talked about what these peasant people might be doing.

We visualized their appearance, dressed in their bright costumes. We discussed the colors we had seen in the tapestry and how they were used to create the effect we had enjoyed.

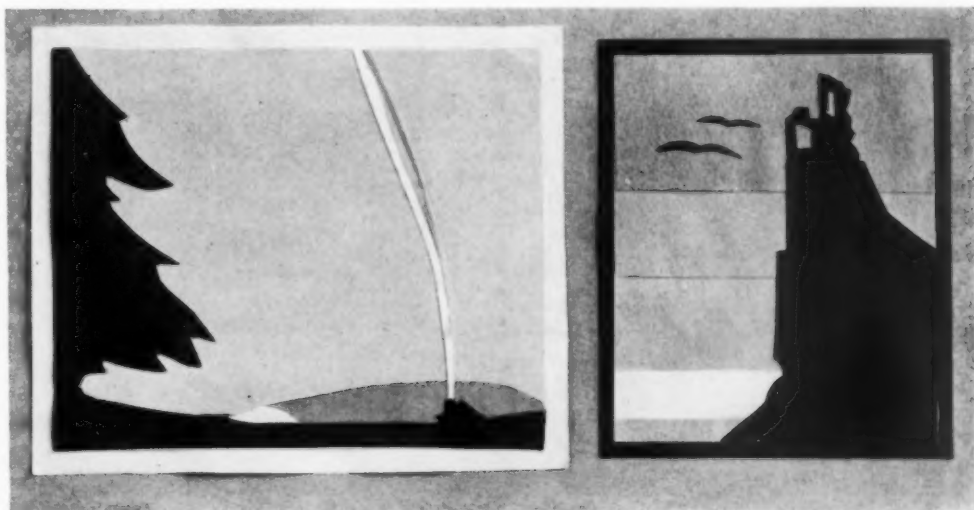
There was no attempt made to teach the drawing of the figure, except to sketch the general proportions on the blackboard in relation to the space it was to fill. We decided the peasant figure should be the central interest. The sketch was removed. The children were asked to paint directly on the paper with the brush, leaving a small space between colors, and to complete the whole in one rapid application.

A spirit of fun and play prevailed and no one made any attempt to produce a correct drawing. The emphasis was placed upon securing the freshness of color and beauty of contrast.

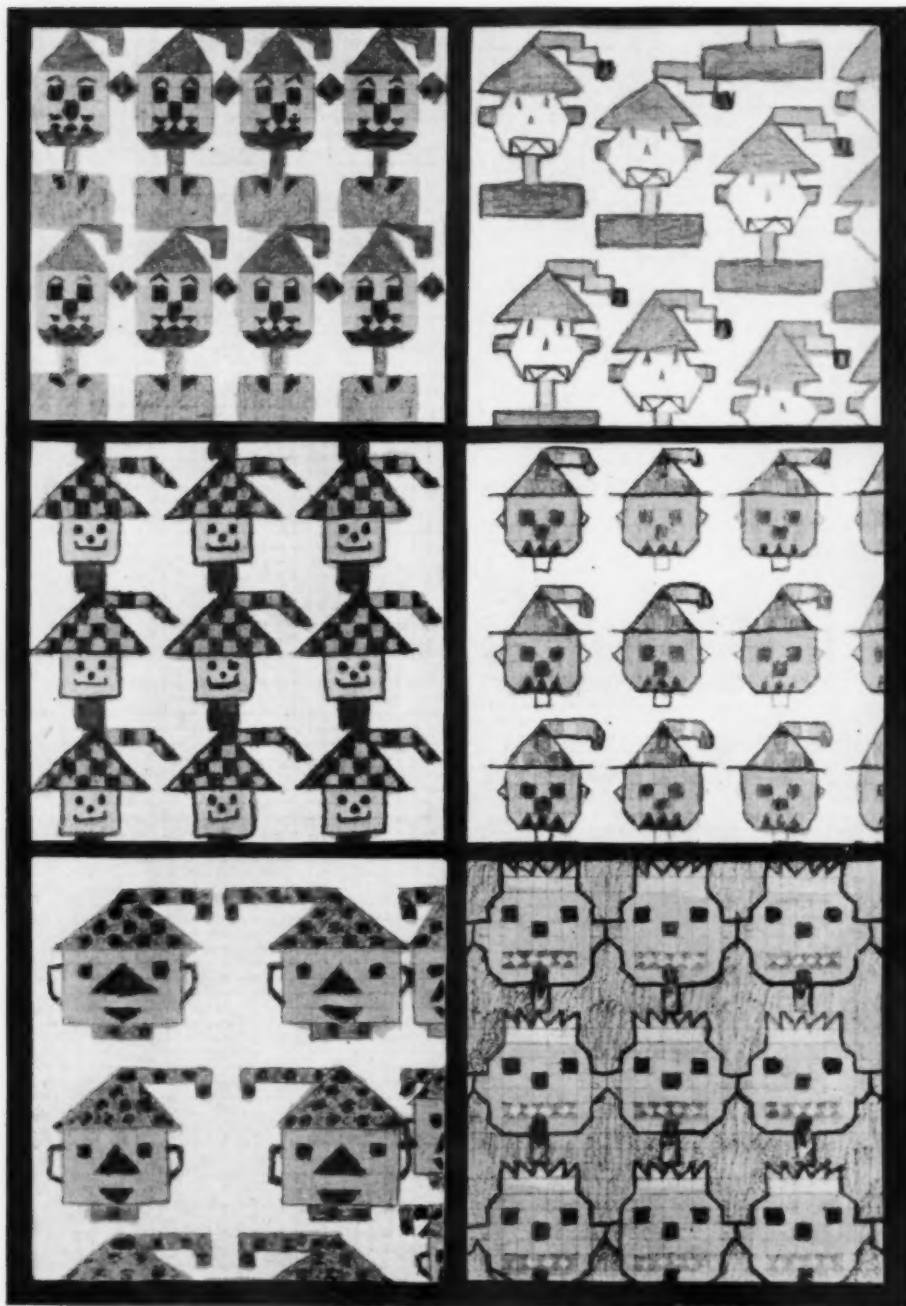
ORGANIZATION—When the drawings



were completed we placed them upon the walls and rehung the tapestry. The results in color were surprisingly good, and the children quick to appreciate which paintings expressed the general feeling of the tapestry.

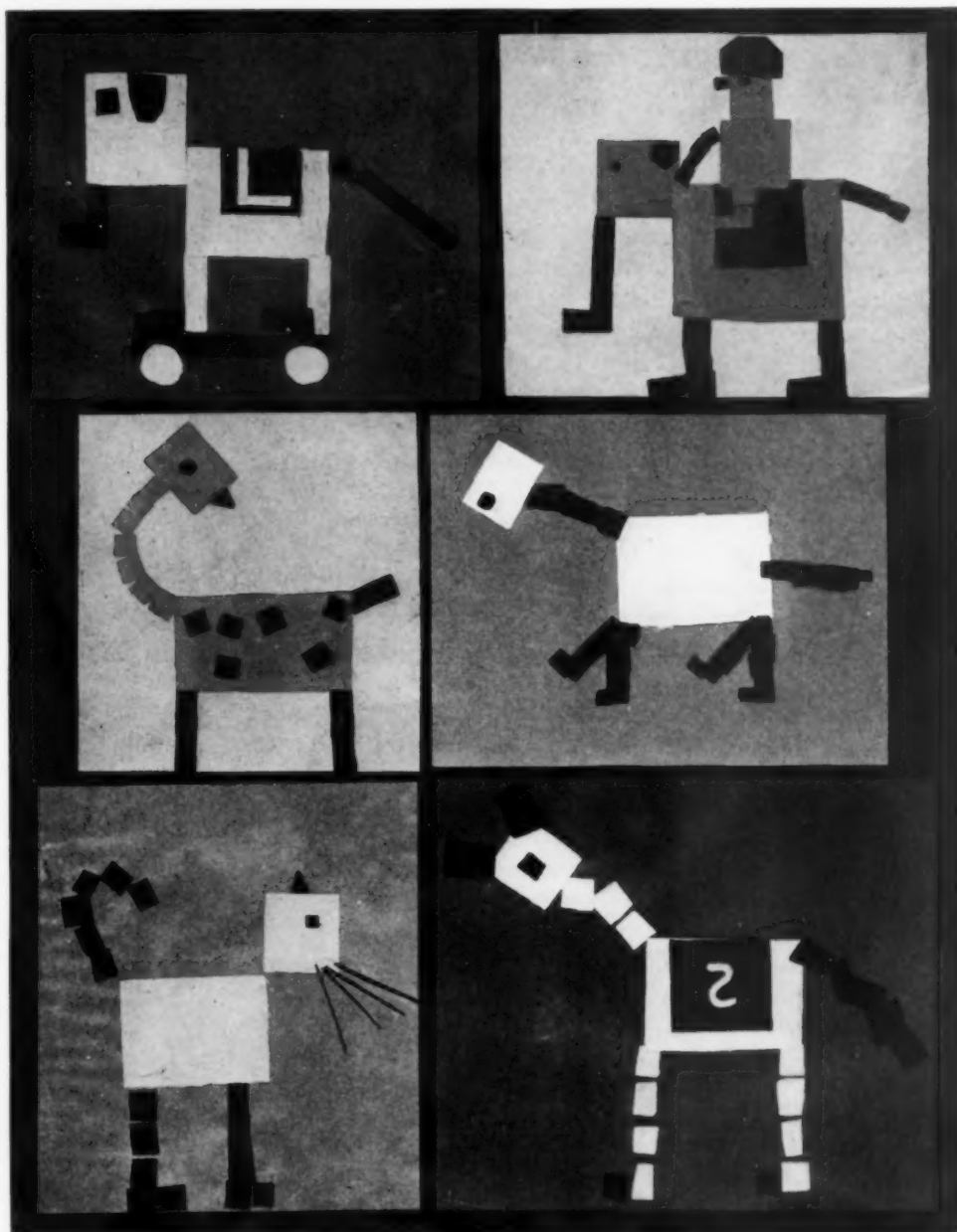


CUT PAPER DESIGNS WITH BACKGROUND IN WATER COLOR WASH,
BY PUPILS OF A PALO ALTO, CALIFORNIA GRAMMAR SCHOOL



THE CHILD'S SENSE OF HUMOR MAY HAVE AN OUTLET IN THE CREATION OF CLOWN FACES THROUGH THE MEDIUM OF CRAYON DESIGNS ON CHECKED PAPER. THIS PAGE OF SIXTH GRADE CLOWNS COMES FROM MR. J. P. SALISBURY, COLUMBUS, OHIO

The School Arts Magazine, June 1929



WHAT FUN THE THIRD GRADE IN HAMILTON, OHIO, MUST HAVE HAD MAKING THESE TOY ANIMALS OF PAPER SQUARES! THEY WERE DONE UNDER THE DIRECTION OF DORIS MILLER, HAMILTON, OHIO

The School Arts Magazine, June 1929

Figure Drawing Made Easy

MAEGEANE R. RICE

Art Teacher, Irving School, Muskogee, Oklahoma

OUR stroke figure sketches are based upon experiences, activities, history, literature, and oftentimes just upon the child's imagination. The urge for an easier means for figure drawing prompted the experiment that I tried in all of my classes. I was searching for an easier means of letting the child express ideas within his own field of experience.

In years past it has been the most difficult subject for grade teachers to present to their classes and at the same time get figures that were well proportioned. We found stick figures very unsatisfactory and the circle plan, while a better method, is a laborious task and a misleading plan, making it hard for a child to sketch a figure composed of circles and ovals, because he visualizes the figures as one possessing clothes. Unless the teacher draws the figure on the board and then dresses it right before his eyes, he has every difficulty imaginable with his proportions, and the finished product that is eventually turned out is a clumsy likeness to the one his teacher has drawn for him to copy. His figures are cramped, he becomes discouraged, and he works on details rather than the main outer structure.

I present the stroke figure lesson by telling the child to draw an orange oval for the head, since nearly all children start drawing the human figure that way. The children are told to draw

only simple figures first, until they are able to grasp the feeling of balance. Then I make no suggestions as to what they shall draw. The proportions are developed as he constructs the lines that make up the figure. At all times he must watch the placing of his strokes, making sure that they are just far enough apart. Good values and heavy strokes are just as important as the construction of the figure. We found at the end of the sketch period that most of the criticisms were made in that direction.

We keep the drawings free and sketchy, using an arm motion while drawing. The figures are entirely original, the ones not too accurately drawn are freer and prettier. Opposing lines in the same figure make for interest and add to rather than detract from the sketch.

The accompanying sketches represent four weeks' work, several sketches being drawn in one thirty-minute period. The work goes more slowly at first; later the sketches are more quickly and freely done.

Enthusiasm is the quality needed to accomplish things, and all the classes in all grades have been very enthusiastic about the work. In all illustration and poster work we use this method which makes pupils confident in handling the required figure drawing and in working out poses and figures that are new, striking, and quite different.



ACTION FIGURES - IN A DIFFERENT WAX CRAYON TECHNIQUE
BY PUPILS OF MAEGEANE R. RICE, MUSKOGEE, OKLAHOMA

The School Arts Magazine, June 1929



PICTURE VALUES IN EDUCATION. Joseph J. Weber. The Educational Screen, Inc., Chicago, Ill.

It is the record of experimental investigation carried on with grade pupils and college students at the University of Kansas in 1921 and 1922 and an outline for a suggested teacher training course in the use of visual aids to teaching. With the rapid development of the motion picture industry the question of its educational possibilities has arisen and Mr. Weber in this volume discusses this medium of visual aid as well as the lantern slide, stereograph and ordinary prints and illustrations, and he effectually proves the value of visual aids to education.

✕

THE GOLDEN BIRD. Katherine Gibson. The Macmillan Co., New York.

This is a collection of stories representative of all periods of art from the art of ancient Egypt to the art of the crusades. Exquisite stories of Persia, of Japan, of Greece, of China, the quaint little-known tale of the young French Jongleur, "The Clown of God," who did what he could on Christmas day in the morning, are so vividly told that the whole book seems bright with color, beautiful and brilliant as the tints of Oriental tapestries, or glowing as a Normandy church window. Miss Gibson, the story-teller of the Cleveland Museum of Art, in writing this book has endeavored to lead children to museums by interesting them with tales of ancient arts, and the results are highly satisfactory, both from a literary and a practical viewpoint. The collection is illustrated with several color plates and full page illustrations as well as numerous decorations in black and white drawn from objects in the collection of the Cleveland Museum of Arts.

✕

THE SHUTTLE-CRAFT BOOK OF AMERICAN HANDWEAVING. Mary Meigs Atwater. The MacMillan Company, New York. Price \$6.50.

An inspiration to the American national art

of hand-weaving. The origin and history of the beautiful old patterns, Whig Rose, Indian War, Wheel of Fortune, Walls of Jericho and many others are discussed and an unusual feature of the book is the manner in which the three hundred patterns and loom-threading drafts are classified for quick reference.

Sufficient definite technical descriptions of characteristic American weaves, as well as descriptions of the less familiar "four-harness overshot," the "summer and winter weave," and the little known "double" weave are given to enable a weaver of no exceptional experience to use these patterns with little difficulty. There are suggestions for beginners on the choice of looms and materials, and the book is lavishly illustrated with photographs of good examples of ancient and modern American weaving and hundreds of diagrams and threading drafts.

Although the book contains a great deal of technical information it nevertheless attracts the attention and interest not only of the weaver, novice or expert, but also has an appeal for everyone interested in American art and handicraft.

✕

FASHION DRAWING AND DRESS DESIGN. Mabel L. Hall. Isaac Pitman & Sons, New York. Price, \$3.00.

A comprehensive handbook dealing with proportion, construction, pose and draping of the adult and child figure. The text is illustrated with numerous pen drawings and diagrams, and human figure sketching and costume design are very thoroughly discussed. This book was written with the object of supplying a systematic course of instruction in the principles underlying dress design, not only for the novice but also for the trained art student. The author has avoided the introduction of technical details wherever possible, and has kept the instructional matter on the simplest lines.

New Art Books (Continued)

THE PICTURES IN YOUR HOME. Margery Currey. American Art Bureau, Chicago. Price, 25c.

The American Art Bureau is a commercial organization, composed of publishers of fine prints, and moulding and frame manufacturers. Its work, however, is entirely educational. Among other things, the Bureau has published an attractive 4½- by 6-inch paper-covered booklet entitled "The Picture in Your Home."

The text and illustrations of this brochure embody the essence of correct taste in its suggestions on every point in relation to these "magic windows of the home." For every room in the house, including the nursery and even the kitchen, is happy mention of what pictures are appropriate, considering subject, tone and color; how to frame effectively; manner and height in hanging; and proper placement and spacing of pictures to produce a feeling of restfulness and charm. Proper lighting of pictures, and the decorative value of mirrors complete a usable little treatise. Every art teacher and home maker will find this worth while.

DRAWING FOR BEGINNERS. Dorothy Furniss. Bridgman Publishers, New York. Price, \$3.50.

This book is written in intimate conversational style which will at once attract the young artist of the middle and upper school grades to the fascination of drawing. It has inspiration running through it, not mere cold technique. Not only is it interesting reading, but it opens up the subject step by step with definite instruction.

The text, illustrated by about forty pages of drawings, covers drawing from toys and other inanimate things, ourselves and others (including details of hands, feet, faces, etc.), animals, nature growths and outdoor scenes. In addition, composition, perspective, light and shade, and color are covered in about four chapters.

"Drawing for Beginners" is a helpful book of self instruction for the talented student whether old or young. It presents a rather more exhaustive handling of the subject of drawing than can be applied in its entirety in the usual public school situation, but would prove excellent in special art classes, in art schools, or in the home.

PRINTING AND BOOK CRAFTS FOR SCHOOLS. Frederick Goodyear. Frederick A. Stokes Company, New York. Price, \$4.00.

To the teacher of school printing and the handicrafts relating to lettering, book illustration, and binding, this 200-page volume carry-

ing over one hundred fifty illustrations will prove fascinating and valuable. The author, who is recognized for his success as an instructor of children from eight years of age and up in several educational institutions in England, knows his subject thoroughly from both the practical and artistic standpoints.

For print shop work, two chapters describe not only devices for printing without a press, but also the possibilities of construction of a simple lever press and a toggle press in the usual manual training shop. "The Type" and "Making Ready and Operating" are other helpful chapters for the printing instructor having limited equipment.

Wood block-cutting, wood engraving, linoleum block-cutting, making zinc plates, and producing stencils for illustration of school publications, personal monograms, book plates, etc., including use of color, open up alluring possibilities for junior and senior high school art departments. Full instructions are given for making tools and other equipment at low expense.

The section of the book dealing with the making of simple pamphlets, loose-leaf albums, portfolios, and the binding of the sewed book in board covers is detailed and definite. Chapters on "Writing and Lettering" and "Stick-printing" conclude a usable volume on book crafts.

WILDERCRAFT — published monthly for workers in arts and crafts leathers. Wilder & Company, 1038 Crosby St., Chicago, Ill.

These 6 x 9 four-page brochures present in detail the possibilities of leather in the making of such useful articles as loose leaf memo books, lady's purse and card case, bill fold, letter case, etc. Each number gives complete instruction for making a single article including materials, construction, illustration, and estimated cost and will be found very helpful to anyone attempting this interesting and practical craft work.

HOW TO LETTER. Maxwell L. Heller. Bridgman Publishers. Price, \$1.00.

"How to Letter," by Maxwell L. Heller, is an illustrated course of study in lettering developed in easy and definite steps from pen practice of letter elements, makeup of letter forms, study of Gothic, Roman, Text, and Script alphabets to assigned layouts for price tags, counter and window cards. Each chapter is in lesson form with the sub-heads: Project, Plates to Study, Materials, and Instructions. In short, it is a helpful handbook for the beginning teacher or student of commercial lettering.

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EMILE BERNAT & SONS COMPANY
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ARCHITECTURE. A. L. N. Russell. E. P.utton & Co., New York City. Price, \$3.00.

To the person seeking a non-technical book which will open the eyes of even the uninitiated to an appreciative understanding of architecture, this book will appeal. The architectural developments with essential characteristics of style of each period and historical causes are traced from the early Mesopotamian beginnings down through the centuries to modernism of today. Illustrations are not profuse but sufficient to clarify the text.

Written in understandable language it is a satisfying book for perusal by the average European traveller, the stay-at-home seeking culture, and the student or instructor of the arts for addition to a professional library.

MOTHER GOOSE. Willy Pogany. Thomas Nelson & Sons, New York, N. Y. Price, \$4.00.

One of the most interesting books of the year is Willy Pogany's very modern "Mother Goose." The delicacy of the colorings and the hand-lettered type used through the book add materially to its charm. Whether or not one likes to see Old Mother Hubbard so up-to-date with her short skirts and bobbed hair is but a matter of personal choice. The child very possibly is pleased to find these well-known characters looking like everyone he sees about him. A most fascinating book it is, and to anyone interested in illustration, a book which should not be missed.

FOUR GIRLS who have been schoolmates in the same art school in Boston are rejoicing over their success in winning the whole series of a group of prizes in a competition open to art students of all the schools in Greater Boston.

They won the first, second, third and fourth prizes for posters to be used in advertising the Centennial Flower Show of the Massachusetts Horticultural Society, held during March in Boston. The successful girls were Harriet E. Stounds, Taunton; Nell G. Moses, Cambridge; Ruth B. Burnett, Brighton; Victoria E. Dixon, Taunton; students at the Scott Carbee School of Art.

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Directory of Summer Schools

FOR the convenience of our readers in selecting a summer school, a summary of all the schools whose announcements have appeared in THE SCHOOL ARTS MAGAZINE is here given:

ART ACADEMY OF CINCINNATI

J. H. Gest, Director, Eden Park, Cincinnati, Ohio. Drawing, Painting, Modeling, Composition, Design. June 17 to August 10.

ART INSTITUTE OF CHICAGO

Chicago, Illinois. Drawing, Painting, Illustration, Sculpture, Commercial Art, Interior Decoration, Design, Printing Arts, Dramatic Arts and Teacher Training. Opens July 1.

ASHLAND OREGON SUMMER SCHOOL OF ART

Belle Cady White, Director, 150 Steuben St., Brooklyn, N. Y. For Teachers, Artists, Students and Craftsmen. July 8 to August 10.

BERKSHIRE SUMMER SCHOOL OF ART

Raymond P. Ensign, Director, Monterey, Mass. Address: Mr. William Longyear, Assistant Director, Pratt Institute, Brooklyn, New York. For teachers, supervisors and art students. July 8 to August 17.

BOOTHBAY STUDIOS SUMMER SCHOOL OF ART

Boothbay Harbor, Maine. Address: Frank Allen, Director, 220A Willoughby Ave., Brooklyn, N. Y. Landscape, Portrait and Marine Painting, Etching, Design, Block Printing, Normal, Industrial and Commercial Art, Pottery, Jewelry, Crafts. July 8 to August 16.

BRECKENRIDGE SCHOOL OF PAINTING

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